

TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

VOL. LI., No. 1,319.

NEW YORK: SATURDAY, APRIL 2, 1904.

PRICE TEN CENTS



Photo by Gilbert and Bacon, Phila., Pa.

FORBES ROBERTSON
As Hamlet.



THE MATINEE GIRL.



That third of the audience that rose on mass and sans ceremony and walked out after the fourth act of A Parisian Romance because the star was to appear no more that night made a mistake. I have nothing to say about the rudeness of their departure, no more than I have of the eight boys who sat in the same row of seats with the Matinee Girl and who went out in relays of two and three in all the entrances, and climbed over and trod upon her to the devastation of her gown, her hat and her temper.

Oh, the things women think but dare not say at such times!

The mistake I refer to was not that of decorum. That breach stood, or, better, climbed or sprawled or walked, by itself. It was too colossal to require comment. But those who left missed an exquisite bit of acting—one bit, not five. There were five persons on the stage in the fifth act, and there is not a shade of a doubt that they meant well, but Olive Oliver did the acting. That young woman leaves nothing to be desired in her impersonations. Frank Kingston looked very well. His figure constantly improves. People are so thoughtless and unkind! One of the orchestral observations that floated to my pained ear while Marcelle was dying, and dying in such a vigorous and healthy manner, was:

"That old fellow wears corsets."

The Matinee Girl, on behalf of Frank Kingston, whom she admires, indignantly flings back that corset imputation into the teeth of the accuser.

For Arthur Forrest's carriage, however, she offers no excuse. There are no extenuating circumstances unless Mr. Forrest wears spikes in his soles. He furnishes the best model of the Grecian bend I have seen.

There is a distinctly new type of man that I should like to see immortalized on the stage. Poor thing! He is the club woman's husband. I met one of him the other day. He was small and pale and abject from many years of self-effacement.

"Pardon me!" He lifted his hat tremulously from his poor, bald head. "Doesn't the Hebe Whist Club meet here?"

"Yes, it's meeting for big stakes upstairs now, and, rubbing creature that I am, I followed him."

He stood before the closed door, took off his hat and wiped away the perspiration of weakness from his frightened face. He rapped weakly on the door.

"Who's there?" The shrill, metallic voice intimidated the poor little fellow further. He could not speak. A maid came to the door.

He entreated her: "Will you please ask Mrs. Jones to step here for one moment?"

"Who shall I say?"

"Only her husband."

The door had been left ajar, and an impatient voice was heard exclaiming, "My husband! Oh, pshaw! Whatever can he want?"

The poor little man fairly dripped perspiration.

She emerged, florid, buxom, frowning.

"You've interrupted the game. What do you want, Sam?"

"Why, you know this is the day I go South, to be gone a month. You were not at home, so I came here to say 'good-by.'"

"All right, but be quick!"

She stooped, and he gave her a little peck on the cheek.

"Good-by," he called. He was already halfway downstairs. But the door of the club room had closed, and some one was locking it.

The instincts of protection and consolation stirred in my breast.

"I say!"

He turned, raised his hat, and waited.

"Nothing! I made a mistake," I returned.

"Oh!" he said, and departed.

Oh, these impulses! I had had one to elope with the poor fellow, but I'm glad I didn't.

Moher second thought convinced me that I would rather marry a wife beater than such as he.

But he's a good type for the stage.

Irish-American star, and out rolled his voice from the caverns of memory.

"As I said to Paul Potter," quoth he, "you're the cleverest man in the business, because you never try to prove anything. If any other man had dramatized 'Trilby' he would have put a lone, tiresome speech somewhere in the middle of the first act, proving the truth of hypnotism. But you assumed it, took it for granted, and the play went on."

An admirer had written of Wilton Lackaye: "He is the only actor the mention of whose name does not at some time or other make one smile." Some one told him of it.

"Mm!" Mr. Lackaye looked thoughtful. "The dear fellow must have written that after he saw me play comedy."

A valued correspondent writes: "My dear Matinee Girl: I grieve to say you are inaccurate in your remarks. 'Nobody knows the rest.' I refer to the doggerel that every one sings or plays in New Orleans in Mardi Gras time. I know the rest."

"Why the doggerel has stuck in my memory, or where I first heard it, and when, I can't think for the life of me. I have an impression it was in some New York theatre at least forty years ago, or, perhaps, just after the war. The reference to Horace (travelling) seems to date it along in the sixties. I have an impression, too, that it was as popular in its day as 'Madellie' has been recently. I fancy it is originally British. It looks the part. Here follows:

"In a house, in a square, in a quadrant,
In a street, in a land, in a road,
Turn to the left on your right hand
You'll find there my true love's abode.
For I go there each evening
A-sighing to my love like a dove,
And swearing on my bended knees,
If ever I cease to love,
May sheep's heads grow on apple trees
If ever I cease to love."

Refrain:
"May cross eyed cats go back on rats
If ever I cease to love,
May horses have fins and Horace Greeley
twins
If ever I cease to love."

For the examination of which classic I thank him who writes from Rochester and subscribes "The Chronicle."

"You don't mean it!"

"Yes, I do!"

"Isn't it simply awful?"

"Too dreadful for words!"

I leaned forward to listen. I always do. It's impolite, but it's interesting.

"And with those teeth!"

"And with those eyes!"

"It's a shame."

"I wish we hadn't written him that note."

"But we didn't sign our names."

"The money we spent for the violets would have kept us in Huyler's for a month."

We were at a matinee of The Virginian. The girls who sat in front of me had just found out that Dustin Farnum is married.

We were talking at Twelfth Night of the prevalence of the bachelor evil—the bachelor of both sexes, I mean, for every one can see with a tenth of an eye that women are shirking marriage these new century days. Their philosophy is utilitarian. Their view is that of Anna Held, who fervently remarked on shipboard to the Matinee Girl, et al: "Marry! What's the use?"

She pointed the question with high shoulders and lifted brows, and no one, although every one present was married, or had had an experience with matrimony, could give a satisfactory answer. We were all dreadfully decadent perhaps, but—

I was saying that we discussed the matter informally in a group gossip at Twelfth Night, and some one suddenly sat up and said:

"Don't they make some men go into the army whether they want to or not? I thought so. Well, I'm in favor of a law that shall draft men and women into marriage."

"Now, mind you, not all people!" The woman who was talking was herself a bachelor.

"They only draft a certain number into the army, only as many as are requisite to the end to be obtained. Now, the end to be obtained by marriage, as everybody knows, is posterity. But not more than half the population need marry to provide enough posterity to satisfy Malthus and the rest of the social economists. The others should be free to go their lonely way without the rest of the world creating public sentiment against them."

"And I'd go a step further, with the army for a model. If a man for private reasons of his own didn't want to stand up and be a target for an army, he could hire a substitute. By my system the man and woman who didn't want to marry could hire a substitute, and the substitute could put his head in the yoke."

All of the group of Twelfth Nighters said it was "a great system."

One of his professed admirers cites Man Proposes as an example of how prodigiously Charles Frohman works to discover new authors. "Yes, Man Proposes is a 'find' of the governor's," he proclaimed. To those who have seen Man Proposes comment is superfluous. There are but two grateful spots in the dreary waste. One is Henry Miller's admirable pantomime, when the girl he loves and his brother reveal their engagement. The other is Morton Selwyn's laugh, which I recommend above all the Spring tonics. Mrs. Felix Morris, too, is a clever village gossip.

The Matinee Girl was lunching at a Broadway cafe yesterday when a couple came in and were piloted by the sleek head waiter to a table in the corner. The reason was obvious. The table in the corner was the only unoccupied one.

But the man was a growler. You know him—the professional growler, the man born to growl. He always has a meek wife.

The waiter drew out the chair, commanding a view of the room for the wife. That which faced blank wall space he handed deprecatingly to the man, who roared:

"What do you take me for? I love humanity. I'm not Richard Mansfield."

THE MATINEE GIRL.

W. H. THOMPSON ON COMMERCIALISM.

There was a large gathering of actors and actresses in the Garden Theatre last Thursday afternoon at the professional matinee of The Secret of Polichinelle. William H. Thompson gave a few words of thanks to his audience and praised his fellow actors. He praised James K. Hackett, too, and said that the public must look for the elevation of the drama to the point where artistic intelligence and the artist's soul would not be degraded by commercialism.

MELBA AND HER NEW OPERA.

Madame Melba has returned to London from Monte Carlo, where she appeared in the new opera, Helene, the music of which is by that eccentric genius, Saint-Saens, who has written hundreds of brilliant pieces for the piano that are played by cultivated musicians on most of the pianos of Europe and the United States.

I called on Melba at her home near Hyde Park to interview her for *The Mirror*. She was at home and practicing some tangled *Sorcerer* to end one of her great scenes.

What a wealth of reminiscence of grand opera in three continents flashed across my mind when the door opened, and a voice, unmistakable, died away as the last notes of the accompaniment rippled in one's ears.

Beaming with smiles, the Diva rose from her piano, and after extending her hand settled herself among the cushions and bade me welcome. And could one conceive of a picture more womanly than this? I sat her talking of her six weeks at Monte Carlo.

"Of course I had bouquets every day. I always get those. But incidents—no—except one. Here it is," she continued. "The real object of my visit to Monte Carlo was a new opera. But the world does not know that around the story is woven a lifetime's friendship with Saint-Saens. He had composed a new opera. Who was to create it? His thoughts turned to me. Would I come? How I answered the call may be gathered that without a moment's rest I sped away to the South at once, interrupting my American tour to place my services at the disposal of the gifted musician. And Helene has succeeded beyond even my wildest dreams. But the incident. Ah, yes. The day after the first production I was strolling up the lights behind Monte Carlo, when suddenly there rang through the air a few bars of the quartet, whistled by two men seated on a rocky crag above me."

"Wasn't it wonderful?" she asked. "They were strangers, who must have heard me sing. And they rendered the quartet without an error. I was pleased. I naturally said to myself, the music is sure to be popular when men can whistle the principal melody, after hearing it, perhaps, only twice or thrice."

"I gather from what you say that the success of the opera was complete," I remarked.

"It will be my greatest success. New York must hear it after a while. The opera is in one act and occupies an hour and a quarter. During the whole of that time I work like a Trojan. As once I leave the stage. It is written in the tragic style. In fact, one grand crescendo of tragedy, leading up to the final duet, which makes such demands upon me that after it is over I am exhausted."

Then for a moment the features of the great singer softened. Saint-Saens was in her mind. She spoke of him as the "dear old man," the hero of her great creation. He composed it, I created it. That was the key-note of the story. "How grateful he was. I have letters from him. One letter said: 'Like all great artists, you are never satisfied with your own work. Your voice is one marvelous dream.'"

"I have another letter," she continued, "written five minutes before I went on the stage at the premiere. In one part of the duet he specially wished me to slowly raise my arms, and had forgotten to tell me. So he scribbled his instructions on a scrap of paper, writing out the four bars for my guidance. At the required moment I followed his instructions, and pleased him immensely."

"The opera was produced on February 18," she continued. "It was only on the 10th, a week before, that I had been pronounced sufficiently strong to fill my role. No sooner had I got to Monte Carlo than I had a deplorable attack of bronchitis. The weather was cold and it rained every day. I really thought I should break down; I was so anxious."

"It is hard work studying a new opera?" I remarked inquiringly.

"Indeed it is, even when one is robust and strong. For this opera I had been working three months, rehearsing four hours some days. I studied it when traveling in railway trains; I absolutely learned it on the iron road. I may say, I had a piano placed in my drawing-room car, and practiced as we dashed along at the rate of fifty miles an hour."

"One was almost tempted to believe that feat impossible—the rattle of the train, the noise, were they not almost unbearable?"

"I never gave them a thought," and madame smiled as if proud of the determination that could accomplish such wonders. "I got used to it. But it is tiring in the extreme. One day, always practicing. Nevertheless, I could not live happily without it. It is my life."

"And the future? What are your plans?" I asked.

"I am just starting on my provincial tour. This will occupy me well into April. Then I go to Paris to sing *Rigoletto*. After that a holiday then comes the opera season, and, perhaps, Helene."

"I have one more question to ask, madame," said I. "Do you ever think of retiring?"

"The effect was electrical. The great vocalist sprang to her feet. 'What put that idea in your head?' she exclaimed. 'I'm not forty yet. Retire? When am I fifty, perhaps. Look at Patti singing at sixty-two in the United States at \$5,000 a night, and I am old enough to be my mother and her voice is still in fine flexible condition. When I'm about to retire, my dear boy, I'll let you know.'"

And she laughed merrily as she bade me good-by. The notion of retirement seemed to her ridiculous.

HOWARD PAUL.

THE SHEPHERD KING.

Manager Frank Williams, of The Shepherd King company, has issued a beautifully printed and illustrated pamphlet, which Tim Minson has received, with the compliments of Howard Herlihy, the editor and biographer of Wright Lorimer, who is to play the part of David in The Shepherd King at the Knickerbocker Theatre on Monday, April 4. Mr. Lorimer looks out from several pages of this pamphlet in a most convincing manner, and impresses one with the idea that he is worth visiting on the night of April 14. He has done good work in the West and South during the past ten years, and he comes to New York with hope, ambition, training and a really fine company to show us David in his youth and glory. Mr. Williams has surrounded his star with a fine company, including May Buckley, Dorothy Rosemore, Florence Gerald, Margaret Hayward, Marion Ward, Marion Frederick, Angela Ouden, Charles Kent, Edward Mackay, Edmund Breece, Harold Hartwell, Preston Randall, Ethelbert Hale, William Frederic, Charles R. Gillett, Edward Erie, William Baird, Charles H. Martin, John O'Hendry, Frank Walsh, John Wheeler, and one hundred and fifty others. Walter Clarke Bellows is the stage director; F. C. Butler the stage manager. The whole thing is rich in promise. David is an entrancing subject, and The Shepherd King was written by Wright Lorimer and Arnold Reeve.

FLORENCE BREED'S RECITAL.

Florence Breed, last season with Mary Mannerling and Elsie de Wolfe, gave a recital in the Bryant Park Studio Building last Tuesday afternoon to a cultured audience of well-known men and women. The programme consisted of Richard Hovey's "Down the World with Marna," "Abou Ben Adhem," Desdemona's scene with her father, Act I, scene 3; Ophelia's principal scenes with Hamlet and her mad scene, Juliet's potion scene, Longfellow's "Ranulph," and Paul Verlaine's splendid "La Ballade du Desespere." In flawless French, Miss Breed's lovely voice was like the music of an Aeolian harp when its strings are swept by winds from fairyland, and her beautiful personality captured the enraptured many. Her art is of the finest—just a little too subdued, perhaps, and lacking in gaiety. When those little faults are omitted, Miss Breed will come into her own. Her Ophelia and Desdemona were as sweet and natural as the originals, and her Juliet was splendidly pathetic and dramatic. Her facial play and gestures suggested Bernhardt and her every movement suggested race. It was an ordeal to act in a studio with many of New York's finest people only six feet away, with no music, costumes or scenery; but Miss Breed's art dominated her natural apprehension, and she triumphed.

REFLECTIONS.

Rachel May Clark, famous for Cuthbert and William's Black Company, is ill with typhoid fever at her home in New York, Mass.

Master Artistic Williams, who resigned from William Gillette's company, last season his actor, Lord Colman Williams, will be with Mr. Gillette.

Edwin Holt, under the management of John H. Stirling, will resume his tour in The Cardinal, opening April 7 at Erie, Pa., when the Northwest will be played, the season lasting well into the summer.

Mr. and Mrs. George C. La Grange returned from Palm Beach, Fla., last week to their New York home.

While Tim Murphy was playing The Man from Missouri in Minneapolis recently two minor actors of his cast failed to appear at the theatre for the performance, so Mr. Murphy played their two parts in addition to his own.

Lizale Montgomery, who has been all season with the Rose Coghlan company, is visiting her sister in Texas.

George E. Bronadon, advance representative for Fitz and Webster's A Breezy Time, closed a season of seventy-nine consecutive weeks at Jefferson City, Mo., March 19.

Frederick H. Wilson has been engaged to direct the Spring tour of Shipman's As You Like It company. Florence Gale is to be featured as Rosalind.

Dorothy Tennant has been playing Mary, Queen of Scots, in Dorothy Vernon of Haddon Hall, since March 7, at which time she left the Robert Edson company.

E. H. Sothern fell off a chair in Cleveland last Tuesday and sprained his ankle, which precluded his playing in A Proud Prince at the Euclid Avenue Opera House on the night of that day.

Mrs. Langtry is to try her hand on an American play for next season, if she can get an American playwright to collaborate with her in the work. She sailed in the Cedric last Wednesday for London.

Maude Adams is to be seen for the first time in years in California this Spring.

The opening of the Bijou Theatre has been set for April 18, when Mr. Sire guarantees to turn the house over to Mr. Rosenfeld and his Century players. After leaving the Princess next Saturday the company will go on tour for two weeks, during which time The Battle of the Butterflies will be produced. Dorothy Dorr joined the company last week.

Frank Perley engaged Charles Dalton last Tuesday to star with Rosella Knott in When Knighthood Was in Flower.

Lyman B. Glover last Tuesday resigned the position as general manager for Richard Mansfield. He is succeeded by Ben Stevens.

The engagement is announced of A. W. Herman, manager of the Busy Izzy company, and Maud Campbell, one of the principals of that organization.

After a successful season of thirty-two weeks through California and the Western States, Andrew Robson will close his fifth stellar tour in New Orleans March 26.

P. P. Craft, manager of Conroy and Mack's Comediana, is spending this week in New York.

Charles B. Carter, the chief comedian of the Simple Simon company, and Gussie Taylor, the soubrette of the same organization, were married at Bellefontaine, O., on March 22.

The Penn Amusement company, of Boston, has secured The Man Outside, by Frank Gindon, and contracted with Walter Hodges to star him in the play next season.

Dillon and Garland closed with the Irene Myers company March 5, and opened with the Reward Show March 7 for the rest of the season.

Arrangements are now being perfected for the annual convention of the Associated Bill Posters and Distributors of the United States and Canada. The meeting is to be held in the large assembly hall of the Administration Building of the St. Louis Exposition, July 12 to 15, inclusive. President Francis, of the Exposition Company, has authorized a special day set apart to be known as "Poster Day," the date being Friday, July 15. Any information desired relative to the convention can be obtained by addressing Secretary Charles Bernard's office, 1514 Tribune Building, Chicago, Ill.

John C. Fisher's The Silver Slipper will inaugurate its Canadian tour at Kingston, Ont., the first week in April. The New England tour will begin at Portland, Me., on Friday, April 22.

Hettie Bernard Chase and Harold E. Corbett closed with the Willis Stock company at Shelbygan, Wis., on March 12 to join A Brother's Crime at Galesburg, Ill. Miss Chase for soubrette and Mr. Corbett for the leading heavy.

Isabelle Evesson is to head a company under the management of James T. Malone, and will fill a special engagement of four weeks, commencing early in May, at the Providence Opera House, Providence, R. I.

Violet Dale has been signed by Richard Carle to play the leading ingenue role in his coming production of The Mummy and the Maid, which will open May 28, and will then be seen in Chicago, commencing May 29, for a run.

Mrs. Frances Carter, secretary of the National Association of Elocutionists, gave a dramatic recital at the Comstock School, on Fortieth street, on Wednesday, March 18, in the presence of a large audience. Mrs. Carter's recitations were from As You Like It. Her clear enunciation, sympathetic interpretation and histrionic ability are a delight to listen to.

Damon Lyon took Mr. McVicker's place at short notice recently in Pittsburgh as Lord Donald Hay in The Bonnie Brier Bush, and now the management want to keep him for the rest of the season. He had been playing the Earl of Kilspindil up to that time in the same play.

Wilton Lackaye was the guest of honor at a dinner given by the New York Vegetarian Club last Friday at the Laurel, No. 11 West Eighteenth street. Everything in the way of decorations was made of wheat, except a few American flags that hung on the walls of the room. The dinner did not begin until after midnight. Among those present besides Mr. Lackaye were Channing Pollock, Mrs. Lackaye, Jane Oaker, six or seven members of The Pitt company and several members of the Produce Exchange.

Matthew Barry, who was arrested on the charge of causing a shot to be fired in the American Theatre, is said to have made a confession last Thursday, accusing another man of firing the shot. Magistrate Zeller issued a warrant for the arrest of the person implicated.

The annual children's matinee for the benefit of the New York Exchange for Women's Work will be held on Thursday, April 7, at 2.30, at Wallack's Theatre, the use of which Mrs. Theodore Moss has given for the purpose.

Negotiations were practically completed last Thursday by which Sam S. and Lee Shubert will take the management of the theatre at Manhattan Beach for the coming season.

Minnie Dupree has been engaged by Fred C. Whitney for the cast of The African Millionaire, which was to be called Colonel Clay.

The Chicago Society went to the Garrick Theatre last night to see Katherine Kennedy in The Ruling Power.

Danny Maher, the jockey, has presented to Stone and Montgomery, the scarecrow and the tin woodman of The Wizard of Oz, necktie pins fashioned after those comedians in their make-up.

Geraldine Thorsley, appearing with Grover Brothers' New York production, The Minister's Daughters, was suddenly called upon to play the lead during the engagement at Troy, N. Y., owing to the illness of Margaret Brownlee.

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car struck the hand of Gus Sun's Minstrels, resulting in the fatal injury of James Barand. Five others were injured, and the costumes and instruments of the band were destroyed. The motorcade was arrested on the charge of assault.—Manager E. O. Ellsworth and the writer, accompanied by their ladies, witnessed the last of the Goodwin attraction at Fort Dodge, 15.—The George Dramatic co., organized by amateurs in a small Northwestern Iowa town, has been winning laurels in Othello. The cast includes an attorney, a minister and several society women, and the co. has just completed tour of 120 towns in the northern part of the State.—Philly F. Rutledge, who has scored a hit this season as Chet Timson in David Harum, will be retained for the same part another season.—Ella Mayberry and the Glad co. closed in Ohio March 1.—Leta Tucker, of the Little Outcast co., has returned to her home in Perry, Ia.—Amy Dale, of the Burgomaster co., is visiting her parents at Appleton, Wis., prior to joining the Fay Templeton co. for a trip abroad.—A romance in real life was contributed by two members of the Peck's Bad Boy co. during its Des Moines engagement, resulting in the marriage of Maude Ines Jackson and Wesley Crowell Lockhart.—The sophomore of Drake University recently appeared successfully in Ibsen's Pillars of Society.—The Van Dyke and Eaton co. has become a stock co. and is playing an indefinite engagement at the Mirror Theatre in Des Moines, with a change of bill twice each week.—The next thirty days will see the future policy of the Grand Opera House in Sioux City settled, as six parties are after it and it will either be leased or purchased within the above period.—The Woodward and Burgess management appear to be in the lead for the control of the property. In that event Manager Reall will probably build a new theatre in Sioux City, Pa. and the Humming Bird, did some strenuous travelling through Montana last month. Owing to heavy snows the co. was unable to reach Great Falls and Roseau, before the night of the performance, but a good-natured audience awaited them, and in each place the performance was finished in the wee sma' hours of the morning.—Jean Lewis, who is William Owen's leading lady this season, is a sister of Julia Arthur, of a Hamilton, Ont. girl.

DES MOINES.—FOSTER'S OPERA HOUSE (Foster Amusement Co., mgrs.): Nat C. Goodwin March 16; capable co.; excellent performance. Joseph Murphy in Kerry Gow 17 filled theatre; satisfactory performance. Field's Minstrels 18; excellent performance. One of the best seen here for some time. Fay Davis in White-Washing Julia 21; good business; performance excellent. William Faversham 1. Paul Gilmore 8. Rogers Brothers 16.—GRAND OPERA HOUSE (Foster Amusement Co., mgrs.): Are You a Mason 14-16 closed to good business. A Ragged Hero 17-19; pleasing performance; good business. Ole Olson opened 21-23 to large business. Fatal Wedding 24-26. Holden Comedy 27-30. Too Proud to Beg 31-2. May Howard 4-6.—AUDITORIUM (Foster Amusement Co., mgrs.): The Glorification of Mrs. Wiggs (local) 18; light business.—MINOR THEATRE (J. Connelly, mgr.): E. Walter Van Dyke and Mrs. Connelly have completely rearranged whereby the Van Dyke and Eaton co. will play at the Minor indefinitely, and will be known as the Van Dyke Stock co. The co. opened the 17th and gave a good performance of On the Desert; the co. will present two bills a week.—ITEM: Al G. Field was entertained by the local Elks lodge upon his visit here 19.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain Harrington and Co., mgrs.): Nat C. Goodwin in A Gilded Fool March 23; large audience; meritorious performance. Weary Willie Walker 24. Marie Wainwright 25. Ireland Brothers 1. The Old Plantation 8. Peck's Bad Boy 9. Paul Gilmore 16.—ITEM: Sun's Minstrels suffered a mishap in Keokuk 21. During the parade a street car ran into the band, injuring two of the performers and damaging several of the instruments.

CLINTON.—THE CLINTON (C. E. Dixon, bus. mgr.): Are You a Mason March 17 pleased fair audience. Ed Kelley, long ago a native of this city, was heartily received and appreciated. Just Struck Town 18; the drama fairly and the average audience, introducing several very clever people. Nat C. Goodwin in A Gilded Fool 19; able co.; delighted very large and fashionable audience. Hickman-Bessey co. 21-23; good business; satisfactory performance. Plays: An American in England, Down by the Sea, From Poverty to Wealth. Sun's Minstrels 30.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Field's Minstrels March 17; large house; very satisfactory performance. Nat C. Goodwin in A Gilded Fool 18; full house. Francis Wilson in Ermine 21 turned people away. Holden Comedy co. 22, 23. Sun's Minstrels 26. Congress of Nations 30, 31. Weary Willie Walker 1. Peck's Bad Boy 2.—ITEM: Manager Henderson again refused to sell standing room 22 for Francis Wilson, not wishing to assume the responsibility of having a crowd standing in case of panic. This action is highly appreciated by the public.

SIOUX CITY.—GRAND OPERA HOUSE (A. R. Beall, mgr.): Nat C. Goodwin in The Gilded Fool March 14; large audience; excellent performance. David Gierick 15 drew good business and pleased. Happy Holligans 16. The Burglar 17; satisfactory house and production. The Circus Girl 18; good business. Marie Wainwright in Freshet Night 19. Holden Comedy co. 20. Hammond Stock co. 21-23. Bostonians 24. Paul Gilmore 30. Holden co. 31-2.

CRESTON.—TEMPLE GRAND THEATRE (Edwin C. Keith, mgr.): Peck's Bad Boy pleased medium audience March 14. Ole Olson 20. Babes in Toy Land, a new secret order, held the house, ending with a banquet.—POTTER'S OPERA HOUSE (J. H. Pott, mgr.): Sun's Minstrels pleased 8. R. O. house 15; performance very satisfactory. Was She to Blame 25.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kind and Co., mgrs.): A Barral of Money March 13; very satisfactory performance. Field's Minstrels 15; full house. Are You a Mason 18; good audience; pleased. Francis Wilson in Ermine 19; strong supporting co.; fair business. Nat C. Goodwin in A Gilded Fool 21 pleased large and fashionable audience.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Sun's Minstrels 16; pleasing performance; good house. Powell-Portello co. 17-19 in The Middle Man. Trapped by Treachery, an innocent Sinner; pleased large attendance. Peck's Bad Boy 22. A Brother's Crime 20. Ireland Brothers' Moving Pictures 28, 29.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Dark.—WILSON THEATRE (J. Wilson, mgr.): Fatal Wedding March 21; fair co.; good business. Faust 22. Dr. Jekyll and Mr. Hyde 6. Our New Minister 19. Daniel Sully in The Chief Justice 28. Al. Wilson May 10.

ATLANTIC.—OPERA HOUSE (C. F. Hubbard, mgr.): Just Struck Town March 6; good co. and audience. Runaway Match 14 pleased large audience. Dr. Green (lecture) 21. Beggar Prince Opera co. in Pirates of Penzance 25. Too Proud to Beg 28.

MISSOURI VALLEY.—NEW THEATRE (Will Smith, mgr.): Georgia Harper in Camille March 17; small house; scenery and costumes good. Giffen's Troubadours 1. Paul Gilmore in The Mummy and the Humming Bird 2. Holden Comedy co. 28-2.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Just Struck Town March 10 pleased large house. Field's Minstrels 18 pleased packed house; co. fine. Holden Comedy co. 24-26. Power Behind the Throne 6.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jerney, mgr.): Sun's Minstrels March 17; good business; fair audience. Ireland Brothers co. 15-20 pleased fair business. Powell-Portello co. 21-23. Peck's Bad Boy 26.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, mgr.): Blackburn Appliance co. in vadeville March 14-19; excellent performance. Dr. Jekyll and Mr. Hyde 23. Russell H. Conwell (lecture) 6. John Griffith in Macbeth 15.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): Peck's Bad Boy March 20. As You Like It 28.—ITEM: The Eldora Lecturers Association closed the season with about \$150 surplus, and will present an attractive course in 1904-1905.

MUSCATINE.—GRAND OPERA HOUSE (Chamberlain, Kind and Co., directors; Frank Hurst, mgr.): Holden Comedy co. March 14-16 pleased capacity with Noble's Chorus Over the Sea. The Denver Express. Sun's Minstrels 24. Hickman-Bessey co. 28-2.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): A Runaway Match March 18; good co. and business. Mack and Armour co. 28-30. Beggar Prince Opera co.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Runaway Match March 20; fair co.; pleased good house. Devil's Auction 24. Too Proud to Beg 27.

FAIRFIELD.—GRAND OPERA HOUSE (Payton and Swearingen, mgrs.): Peck's Bad Boy March 22. Why Jones Left Home 30. Circumstantial Evidence 5.

ANAMORA.—GRAND OPERA HOUSE (C. R. Howard, mgr.): William Owen March 26. Flora Devos co. 31-2. U. M. W. A. OPERA HOUSE

(Samuel Bally, mgr.): Mason and Reed co. March 28-2.

CHARLES CITY.—HILDBETH OPERA HOUSE (C. H. Shaw, mgr.): The Fatal Wedding March 19; good business; pleased.

DEORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): As You Like It 16.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): As You Like It 16.

SPENCER.—GRAND OPERA HOUSE (Ashley Hubbard, mgr.): Dr. Jekyll and Mr. Hyde March 23.

KANSAS.

PARSONS.—EDWARDS OPERA HOUSE (Carroll and Neigh, mgrs.): Claudia Castleton co. March 16 failed to appear. Faust's Minstrels 19, matinee and evening; excellent satisfaction; crowded house. St. Plunkard 21. Lady Anderson's Secret 26. The Sad Alley 31. Stater's Madison Square Theatre co. 7-9. Woman Against Woman 12. Ed Andrews Opera co. 15. Lyceum Stock co. 21-23. Eric of Sweden 28. International Bioscope co. 29, 30.—ITEMS: Twelve members of Faust's Minstrels being members of B. P. O. Elks, the Parsons Elks gave them a big social session after the performance, which was enjoyed by one hundred members.—The Faust Family will be at the local World's Fair for a limited number of weeks.—Doc Waddell and his second agent, Ted Galbreath, will be with the Indian Congress at St. Louis World's Fair for six weeks.—G. D. Cunningham, manager of Faust's Minstrels, goes to Europe at close of season to engage a big act.

JOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): Franklin Stock co. March 14-17 pleased small crowds. Plays: A True Kentuckian. An Indiana Romance. His First Step. Emeralds. Toddington Opera co. 19 cancelled. Colonel George Hamilton's Vaudeville co. 19; very poor co. and house. Holty-Tolty 23. Breckenridge Stock co. 24-26. North Brothers' Comedy co. 28-2.—A. O. U. W. OPERA HOUSE (T. Anderson, mgr.): Old Arkansas 19; good satisfaction to packed house. Foxy Tramp 6.

CHANUTE.—WILLIAMS' THEATRE (G. W. Williams, mgr.): John Griffith in Macbeth March 14; fine attraction; good house. St. Plunkard 23.—HETTRICK THEATRE (E. Johnson, mgr.): Breckenridge Stock co. closed successful week's engagement 26 to 8. R. O. Plays: Land of the Sky. Her Bashful Admirer. Rip Van Winkle. Guilty Without Crime. Nebraska. and an Irish American. Faust's Minstrels 22; best minstrel ever in city; big house. Holty-Tolty 24.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Faust's Minstrels March 14; fair co. and business. Isabel Irving in The Crisis 19; excellent; packed house. The Old Arkansas 19; good business. Plays: Sapho. Jack Shappard. Walker Whiteside 24 cancelled.

MORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, mgrs.): J. J. J. Fun Makers March 11, 12; poor co. and business. Frank Mahara's Minstrels 14 cancelled. Nashville Students 31. A New York Banker 8. Andrews Opera co. 19. Dainty Paves 23.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Isabelle Irving in The Crisis March 18; excellent co. to S. R. O. Al. H. Wilson in Prince of Tatters 17; good co. to fair house. A Messenger 26.

FITTSBURGH.—OPERA HOUSE (W. W. Bell, mgr.): Sweet Clover March 15; good house; well pleased. Walker Whiteside in Hamlet 19; poor house; good co. Holty-Tolty 26. Keller Stock co. 28-30. Ireland Brothers 31.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Knick, mgr.): Sweet Clover March 16; fair business; fine performance. Walker Whiteside in Hamlet 19; small house; good performance. Old Arkansas 21.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): A Devil's Lane March 15; good satisfaction to fair house. Isabel Irving in The Crisis 18 highly pleased largest house of season. Walker Whiteside 25.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (W. G. Parker, mgr.): Macbeth March 17; good co.; large house. Old Arkansas 7. Papa's Boy 19. Eric of Sweden 20.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): Holty-Tolty March 21; excellent co.; capacity house. Faust's Minstrels 28. Devil's Auction May 11. St. Plunkard 16.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Patrick C. Lavey March 14; good lecture; good house. Faust's Minstrels 17; good show; large house.

WELLINGTON.—WOODS OPERA HOUSE (M. H. Kirk, mgr.): A Devil's Lane March 17, 18; excellent satisfaction; good business; co. good; one of best shows this season.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Faust's Minstrels March 15; good co.; fair business. Al. H. Wilson in A Prince of Tatters 16; excellent co.; fair business.

HOLTON.—KING'S OPERA HOUSE (Fred Barker, mgr.): Holton Famous Macbeth Band (local) March 25. Messenger Boy 26 cancelled. Nashville Students 30.

FEADODY.—MASONIC OPERA HOUSE (T. H. Prescott, mgr.): A Wise Woman March 11; good house; satisfactory performance. George R. Wendling 9. St. Plunkard 1.

NEPHRON.—OPERA HOUSE (C. W. Barchelor, mgr.): Faust's Minstrels March 18; excellent satisfaction; fair house.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, mgr.): Devil's Lane March 19; fair house; good performance. John Griffith in Macbeth 28.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Faust's Minstrels 1.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Frank Daniels in The Office Boy March 16; usual good performance; good business. Paula Edwards in Winsome Winnie 17; light business; packed house. The Prince of Tatters 18. Chorus Honey-moon 19; excellent performance; fair business only. Gagnon-Pollock co. 21, 22 in The Counterfeiters. Woman's Revenge. Hotel Popper-Turvy; usual popular prices because Rogers Brothers in London 25.—ITEM: The Winsome Winnie co. closed season here and the entire co. returned to New York.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): A Chinese Honey-moon March 16 crowded house; strong cast of characters. Achilles Blom and artistic support in De Courcelle's disappointing drama. Olympe, to enthusiastic audience 19. A Little Outcast 21 pleased good business. Eight Bella 25. At Valley Forge 26. Lost River 27. The Flints 4-7. Venice 8. Boneland 9. Robin Hood 8.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Carroll Comedy co. March 16-19. Plays: Witch of Wall Street. Green Eyed Monster. Jane, and Niobe; fair houses; and John Fay Palmer, the Egyptian of Pompeii, 25; small house; good co.

OWENSBORO.—NEW TEMPLE THEATRE (P. D. Burch and Burch, mgrs.): Seward Show March 21-26; opening night 8. R. O.; co. good. The Flints 14-16. Gagnon-Pollock co. 21, 22. National Stock co. 25, 26, 28. Paul Gilmore 27.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): Columbus Stock co. opened March 21-23 in Du Barry to fair house; satisfaction. Hi Henry's Minstrels 17. Merchant of Venice 21.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Columbus Stock co. March 17-19 in Du Barry. The Other Woman. Fortune's Fool; good co. and business.

PARIS.—GRAND OPERA HOUSE (E. C. Wiggins, mgr.): Last Days of Pompeii March 18; small house; co. very poor. Way Down East 24 cancelled. Harry Blakemore in Hello, Hello 25.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): J. L. Hamilton, bus. mgr.; Richard Buhler in Fast Reverse March 19; good business. Next Door 25. Hello, Hello 26.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): Harris-Parkinson Comedy co. March 28-2. The Southern 6, 7. National Stock co. 18-21.

LOUISIANA.

ALEXANDRIA.—NEW RAPIDES THEATRE (Edwin H. R. Jones, mgr.): Andrew Robson in Richard Carvel March 19; performance excellent; good business; highly pleased. Lost River 26. Walter McCullough in Davy Crockett 30. A Friend of the Family 3. Winsome Winnie 6. Romeo and Juliet 10.

SHREVEPORT.—GRAND OPERA HOUSE (Erlich Brothers, mgrs.): A Life's Mistake March 17; poor co.; small house. A Lost River 27. Miller-Bryan co. 28-2. Holty-Tolty 3. The Girl from Dixie 10. Romeo and Juliet 12. Ezra Kendall 13.

MONROE.—SUGAR'S THEATRE (J. Sugar, mgr.): Valley Forge March 16; fair performance; fair patronage. Richard Carvel 18; good house; splendid performance. A Friend of the Family 21.

MAINE.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Cuban Spy (local) March 19 pleased good audience. Shepard's Pictures 21-23 opened to large audience; pleased packed house. Whitecomb Camden Concert Band (return) 27. Boston Ladies' Orchestra 20 failed to appear. Harcourt Comedy co. 4-9.—ITEMS: Fred Engley, of the Opera House



staff, has signed with Lucier's Minstrels as second advance during the summer months.—Work will commence April 1 on the new R. T. and O. H. Street Railway.

BROOK.—OPERA HOUSE (F. A. Owen, mgr.): Shepard's Moving Pictures 18, 19; fair business. Dockstader's Minstrels 21 pleased two large audiences; best performance in this line seen here for years. Myrtle-Harder Stock co. opened 22-24 to full house; co. performance no special feature. Lane 1, 2. English Daisy 4. Edward Harrigan 5. Pinafore (local) 8, 9. Under Southern Skies 11.

BRUNSWICK.—TOWN HALL (Harvey Given, mgr.): Ladies' Boston Symphony Orchestra March 16; excellent performance; packed house. Shepard's Moving Pictures 17; matinee, good house; 1,000 were pleased at evening performance. Shepard's Moving Pictures (return) 24.—ITEM: David W. Corne accepted the position of manager of the Opera House at Rumford Falls, Me., and will assume charge of the theatre at once.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Dockstader's Minstrels March 18, 19, fine attraction; business light. Girls Will Be Girls 21; these houses are packed. Mrs. Leslie Carter 26, 28 in Du Barry to S. R. O.; co. first class. Myrtle-Harder co. 28-2. English Daisy. The Earl of Pawtucket. Lovers' Lane, and Old Lavender are underlined for delighted packed houses.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, mgrs.): Myrtle-Harder Stock co. March 19 closed to good business. Girls Will Be Girls (return) 21 to capacity. Mrs. Leslie Carter 24. Shepard's Moving Pictures 25, 26.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Lovers' Lane March 31.

MARYLAND.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollibaugh, mgr.): King Dodo March 17; good performance and business. The Storcks 19; good performance; fair business. Morrison's Faust 22; good business and business. Real Widow Brown 24. Peck's Bad Boy 26. Fatal Wedding (return) 28.—ITEM: Gilbert Gregory, of The Storcks Opera co., which played here Saturday, fell from the third-story balcony. His wounds are serious, but he is not expected to die. He was injured so far as could be determined. He was unable to leave Monday to join his co. at Philadelphia.

CUMBERLAND.—ACADEMY OF MUSIC (Melbourne Brothers, mgrs.): Cahn and Grant's Weston's Minstrels March 17; two performances; big business; fair co. Real Widow Brown 19 seemed to please small audience. Cook-Church Stock co. 21-23, with their opening bill An Actor's Romance, captured a large audience and continued to same. Other plays: Gypsy Jack. The Power of Love. East Lynne. Dice of Death. Romeo and Juliet; pleasing performance and specialties. James Kennedy co. 4-9. Othello 12. Miss Bob White (return) 14. Alberta Gallatin 16. Carner Stock co. 18-23.

RAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): Emma Hunting Stock co. March 14-19 pleased good houses at each performance. The Prince of Tatters 18. The Detective. To Be Buried Alive. Nobody's Claim. A Daughter of the South. The Angel of Red Canyon. The Lady from Laramie. In Dixie Land. Little Egypt's London Gaiety Girls 22; fair house; good performance. Culbasse. Chase and Weston's Minstrels 23. The Fast Mail 5. Othello 8. The Volunteer Organist 9.

MASSACHUSETTS.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Shamrock and Rose (local) March 17; full house. The Cabell in Nancy Brown 18 delighted fair house. Under Southern Skies 19 well received by fair houses. Shepard's Moving Pictures 20; large house; excellent performance. The Prince of Tatters 21; light receipts. Plays: For the Sake of Justice. A Man of Mystery. The Octoroon. Michael Stropoff. Prince and Peasant. A Race for a Wife, and Deadwood Dick. Mrs. Leslie Carter in Du Barry 22; large and appreciative audience. Shepard's Moving Pictures 27. The Gambler's Crime 2. The Earl of Pawtucket 5.—COLONIAL (Weber and Rush, mgrs.): George Ober in Wrong Mr. Wright and What Happened 17-19; excellent performance. The Storcks' Mori-Dave Devill Dorothy 21-23 found favor with small audiences. Wealth and Poverty 24-26. On the Bridge at Midnight 28-30. To Die at Dawn 4-6. Shadows of a Great City 7-9.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Sky Farm March 17, presented by good co.; two large and pleased audiences. William Collier in The Dictator 18; good support; play failed to please; business light. Al. Leach and the Three Rosebuds 22; in Girls Will Be Girls 19; large and well satisfied audiences. A Texas Steer 21 pleased fair house. Keystone Dramatic co. in The Senator's Daughter 22 opened for five days to good business. A Hidden Crime 2. Two Mad Men (local) 3. The Creator's Band 4. The Gambler's Crime 7. When Johnny Comes Marching Home 9. May Fiske co. (return) 11-16.—ITEM: Manager William E. Cross has had a new device placed over the roof of the City Theatre, which will blow away the fire, will work automatically, and carry the smoke and flames away from the auditorium.

PITTSFIELD.—COLONIAL THEATRE (James F. Sullivan, mgr.): John Drew in The Second in Command March 19; full house; enthusiastic audience. May Fiske Stock co. 21-26; opening nights large; co. good. Plays: A Soldier Sweetheart. A Man from Mexico. Thelma, Her Ransom. As You Like It. Neil in the Nightingale. Romyne. Decoy's Daughter. The Power of the Power. When Johnny Comes Marching Home 29. The Treador 31. David Harum 2. Katherine Robson Stock co. 4-9. Mrs. Leslie Carter in Du Barry 13.—ITEM: Harriette Campbell of the Ladies' Boston Symphony Orchestra, is seriously ill at the Hotel Wendell in this city.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): A Texas Steer March 19; small audience. Marie Tempest in The Marriage of Kitty 21; big business. Charles Chase and Weston's Minstrels 24. Plays: The Ups and Downs of Life. Out of the Shadow. The Law of the Land. The Hero of Samar. Wormwood. Broken Lives. The Dice of Death; large audiences. Gagnon-Pollock co. 21, 22. National Stock co. 25, 26. Paul Gilmore 27.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Shepard's Moving Pictures March 20 pleased big business. Aubrey Stock co. 21-26 (except 24). Plays: Devil's Island. The Fire Patrol. The Prince and the Sword. The Dangers of Paris. For Love of a Woman. The City of Dreadful Night. The Last of the Mohicans. Dockstader's Minstrels 24; matinee and night; performance excellent to big business. Roe Stock co. 28-2.—ITEM: A. St. Clare Evers, of the McCalliff Stock co., was presented with a handsome emblematic chain by the Knights of Pythias at the performance 17.

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): Dockstader's Minstrels March 17; packed two large audiences. England's Moving Pictures 19; 20; packed houses. Under Southern Skies 21; well filled house; good co. Jefferson De Angella in The Treador 23; large and pleased audience. England's Moving Pictures and Sacred Concert 27. Monte Enrie 31. A Gambler's Crime 1. A Reuben in New York 4. Looping the Loop 6. Lovers' Lane 7. The Haverhillians (local) 8, 9.

FITCHBURGH.—CUMINGS THEATRE (J. R. Olds, mgr.): Katherine Robson March 14-19; big houses at every performance, with S. R. O. on several nights. England's Moving Pictures 23, 24; fair business. Side Tracked 26. Edward Harrigan in Old Lavender 28. Night Owls 29. The Burglar 2.—ITEM: Dexter W. Fellows, of this city, press agent with the New York Bill Show for the past nine years, and in England last season with the same show, will act as press agent for the Pawnee Bill Wild West Show this season.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gillilan, mgr.): William Faversham, with Julie Opp and competent co., scored success in Lord and Lady Alky March 17. Nance O'Neil played two return dates 19 with Hilda Gahler and Camille to follow, of this city, press agent with the New York Bill Show for the past nine years, and in England last season with the same show, will act as press agent for the Pawnee Bill Wild West Show this season.

21-26 cancelled. When Johnny Comes Marching Home 30.—THE EMPIRE (J. F. Murray, mgr.): Wealth and Poverty 17-19; fine co.; good business. Topsy Turvy co. 21-23; fair co.; excellent business. To Die at Dawn 24. Closed to fair house. Innocent Maids Burlesque 28-30. Born in the Blood 31-2.

WORCESTER.—THEATRE (W. A. Downe, res. mgr.): Virginia Earl in Sergeant Kitty March 19; pleasing performance; good business. Lulu Glaser in Dolly Varden 24; excellent co. and production; big house. Jefferson De Angella in The Treador 25. Mrs. Leslie Carter in Du Barry 1. Viola Allen in Twelfth Night 2.—FRANKLIN SQUARE THEATRE (J. Murphy, mgr.): Sky Farm was well presented 21-26; satisfactory business. Daniel R. Ryan in romantic plays 28-2.

NORTH ADAMS.—EMPIRE THEATRE (James F. Sullivan, mgr.): John Drew March 18 pleased large audience. Howard Stock co. 23-26; good business and co. Plays: Cumberland 21. De Hatter. Cross. Kentucky Outlaw. Niobe. Outlaw Joe. Embassy Hall. and Jesse James. When Johnny Comes Marching Home 28. The Treador 30.—RICHMOND THEATRE (William F. Meade, mgr.): Outlaw Joe. Embassy Pictures 18, 19; big business.

LOWELL.—OPERA HOUSE (Fay Brothers and Howford, mgrs.): Mrs. Leslie Carter in Du Barry March 21; large and pleased audience. Under Southern Skies 22; good business. Jefferson De Angella in The Treador 24. Low Dockstader's Minstrels 25. K. Chaplain's co. 28-2.—ACADEMY OF MUSIC (R. Murphy, mgr.): Wealth and Poverty 21-23; good houses. Five Star 24-26.

GREENFIELD.—OPERA HOUSE (Lawler Brothers, mgrs.): Temptation March 24; large and pleased audience. Sky Farm (return) 30; large and pleased audience. A Ship (Antata) 15. A Gentleman from Gascony 19. Sam T. Jack's Burlesque co. 29.

TAUNTON.—THEATRE (Cahn and Grant, mgrs.): A Son of Rest March 19 pleased large audience. A Texas Steer 22; light business. The Village Parson 25; good house.

TERRELL FALLS.—COLLE OPERA HOUSE (Fred Cook, mgr.): Ford's Claim (local) March 17; S. R. O.; excellent co.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, mgr.): Thomas McClary (lecture) 16 to S. R. O. Sky Farm 29.

MICHIGAN.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): A Happy Tramp March 14 cancelled. Folks 17; small house. A Homesop Heart 19; matinee to good business, evening to top-heavy house. Young Tube Hoxie 21; good co.; small house. Red Garters 4. On the Frontier 7. Coon Hollow 11. The Archaic Tramp 13. Edwin Hope in The Cardinal 16.

BAY CITY.—WASHINGTON THEATRE (W. J. Damm, mgr.): Davidson Stock co. March 19 closed successful engagement; general satisfaction. The Head Waiters 21; poor co.; large business. Joe Kelly did not appear. Bay City Symphony Orchestra 22 to capacity. Young Tube Hoxie 23. Hunt Stock co. 28-2.—ITEM: Davidson Stock co. closed season here 19. Mr. Davidson has returned to his home in New York.

BATTLE CREEK.—PORT THEATRE (E. R. Smith, mgr.): From Rags to Riches March 16; small house pleased. New England Folks 18; light house; satisfactory. A Run on the Bank 19; small house; fair satisfaction. A Homesop Heart 21 pleased small house. Grace Van Studdford in Red Feather 30. Annie Russell 5. Nat C. Goodwin 6. Are You a Mason 9.

YPSILANTI.—OPERA HOUSE (F. E. Case, mgr.): Hot Old Time March 23. Aristocratic Tramp 24. Name of Coun Hollow 30. Legally Dead May 1.—ITEM: Charles Bowerman, stage carpenter of the Opera House, joined the Great Lafayette in same

THE FOREIGN STAGE

LONDON.

Sunday Setbacks to Business—Love's Carnival Produced—Lectures and the Like.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU,
TRAFFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE.

LONDON, W. C., March 19.

The long and incessant spell of what Mr. Mantelini would call drenched moist, unpleasant weather, played such havoc with the theatre business that managers, and, indeed, all concerned, were heard to pray for a dry snap. After being again further set back by the temporary fear of playing, induced by the awful disaster in Chicago, business was beginning to buck up, when lo! the prayed for dry snap has proved so dry—indeed, the weather is so Springlike and even Summerlike for the time of year—that all sorts and conditions of people are in their non-business hours going in for all sorts of what poor old John Stetson would call "al fresco" pastimes. Instead of going to the theatre and the music halls, the Lent season has also, of course, left its mark upon the theatre, especially as concerns playgoers of the High Church and Roman Catholic communions, both very numerous in these islands. And just as I write the showing of certain members of the higher aristocracy and their respective entourages has been temporarily interfered with by the six weeks' mourning just commanded by the King by reason of the death of his late great mother's cousin, the Duke of Cambridge.

Owing to the above mentioned causes, plus in some cases the unworthiness of the plays concerned, several theatres have closed or are about to close. These include the Avenue, the Comedy and Wyndham's, notwithstanding the fact that the plays at these houses—namely, *A Man of Honor*, *Amorelle* and *Little Mary*, are all full of cleverness. As I said before, I do not regard the last named play as worthy of brilliant little Barrie; still it contained some excellent writing. Moreover, it has had some few months' run, while the other two, far more complete plays as plays, have only had a few weeks.

Per contra, *The Arm of the Law*, which play, although very powerful, I feared would be too sad and morbid to draw, has caught on at the Garrick, apparently with uncertain catch. Moreover, Manager Bouchier has been "enticed," as it were, to confess that alone he did it! Meaning the adaptation of this judge-of-instruction drama by Bréux. I am inclined to think that it is the acting that is causing this murder-play to draw, for undoubtedly Bouchier's Judge, Violet Vanbrugh's Basque peasant wife (who plays his judgeship), and Frank Mills' Public Prosecutor are not to be beaten just now in all histrionic London.

Among the other of the few plays which are doing big business I may mention *The Cingalee*, George Edwards' latest grand production at Daly's; *The Cherry Girl* at the Vaudeville (with the charming Ellaline Terriss, just returned from a little health voyage to Madeira); *The Earl and the Girl*, at the Adelphi, and *A Chinese Honey-moon*, which last night celebrated its one thousandth performance at the Strand amid general rejoicing.

With regard to *Amorelle*, I may add that, although Willie Edoula has had such a short run therewith in London, he has been coming with it per C. P. Levelly's two companies around the provinces. It is a highly clever and amusing piece, and it deserves to succeed wherever it goes. I think I have already told you that the Comedy will be taken over by Julia Nelson and Fred Terry, who will produce there a new play called *Sunday on April 2*. Up to now Kitty Loftus still claims the same date for starting her three weeks' season at Terry's. This season can only be for three weeks, as Edward Terry himself is due there on April 27 with his latest new play, which is Louis Napoleon Parker's adaptation, entitled *The House of Burrows*. The doings and deidings of the week have included a brilliant and blithe lecture on "The Influence of the Theatre on the Music Hall," delivered by your droll citizen, George Fuller Golden, to the O. P. Clubbers last Sunday; another meeting of the theatrical managers and the music hall sketch folk (when again no arrangement was made to stop the present battle); a big theatrical bankruptcy case, liabilities many thousands; assets all; Houdini's latest wonderful hand-cuff escaping feat at the Hippodrome last Thursday (a proceeding doubtless fully described by Comrade "Renovoc" in another column), and another very drastic "Drama" lecture by Henry Arthur Jones.

This latest utterance of my old friend Jones was delivered yesterday at the Royal Institution, and it included denunciations of most of the habits and customs of the modern stage and of most of the ditto stage players. A large number of these (quoth Jones) are not only utterly unable to act, but are even ignorant of the rudiments of elocution.

These be strong words, you will say, and they are; besides, which they are not strictly accurate. To be strictly candid with you, my friend, H. A. J., a delightful fellow personally, is rather prone to overstate his case in most matters, so ebullient is he. For one thing, however, we should, I suppose, all be thankful, if things are as bad as this brilliant if obstinate dramatist asserts. And that is we have (as I seem to "read into" the lecture) still one man who can write for this poor, old state of ours. Therefore, I am sure you will, with me, tearfully but devoutly remark: There's be thanked!

Of course, the most important new production of the week was Love's Carnival, which Manager George Alexander has just produced at the St. James. This, like its predecessor there, *Old Heidelberg*, was made in Germany, and has been adapted by the lady who calls herself Edolph Bleichmann, from Erich Hartleben's drama, *Rosenmontag*, which, as you know, is Teutonic for Shrove Tuesday.

Love's Carnival is a somewhat intricate play, by reason of the insistence upon all sorts of minute details concerning the German ideas of caste, military honor and other matters of the kind. As, therefore, I should like to reserve certain critical points to be touched upon in my next, when I can devote more care and time to the play's analysis, I will now confine myself to stating that George Alexander has never acted better than he does as a German officer of high degree who is deemed to be degraded by being in love with a humble class but sweet heroine; that he anon resorts to suicide! Thus honor (according to the bigoted German sense) is supposed to be satisfied. I will add that never has G. A. beautiful as all his productions have been as regards staging, ever vouchsafed a more perfect mise-en-scene than in Love's Carnival.

The above-mentioned Wyndham Theatre will, when *Little Mary* is done with, be handed over for a short season to Ida Moleworth and Mark Blow (excellent players both), who will present a new costume play, *Captain Marshall's Dainty and droll comedy*. His Excellency the Governor has just successfully succeeded the unsuccessful Captain Dienne at the Duke of York's. George Musgrove will soon reopen the Shaftesbury with your American-made play, *The Prince of Pilsen*. He will happily follow it with your ditto ditto, *Peggy from Paris*. Wilson Barrett's new drama, *The Never-Never Land*, will have its first London production on Monday at the King's Ham-mersmith. We have just heard by cable that Sir Henry Irving has engaged that beautiful brunette, Mrs. Cecil Raleigh, to join his company on his return. Beerbohm Tree's tall daughter, Viola, is scoring amain as her namesake in *Twelfth Night*. A discussion has been going on in one of the weeklies as to whether or not "Irving's mantle" has fallen upon Tree. Tree has just chipped into the argument by asserting that he has a mantle of his own, and that he is very well satisfied with it. If his good friend the British public like! The said Tree returns at Easter to play *Zakkuri* in *The Darling of the Gods*, which next Wednesday celebrates its 100th performance at His Majesty's.

PARIS.

An Interesting Marital Question in re. Forel-Rejane—Gossip of the Gay Capital.

(Special Correspondence of The Mirror.)

March 21, 1904.

Well, the Civil Tribunal of the Seine yesterday decided against the application of Monsieur Forel, husband of Rejane and director of the Vaudeville Theatre, to restrain his wife from appearing in La Montansier with Coquelin, and all costs are to be borne by Forel.

Forel's lawyers tried to establish that a married woman cannot legally contract any engagement of any kind without her husband's consent. Here's a state of things! And not only did Forel not give his wife his august consent, but he "formally forbade" his wife from appearing in the piece with Coquelin. As if Rejane was his servant, mon Dieu! or his dog! "Formally forbade," indeed! One would think he was back in the middle ages. Suppose Rejane had "formally forbade" Forel to go to the club after the play, and he had gone? One shudders to think of the subsequent proceedings.

Forel's lawyers coolly asked the court to annul Rejane's contract and impose a penalty of five thousand francs, in case Rejane should appear against her august husband's bourgeois decree. The counsel for Rejane replied that Rejane had a general authorization from Forel to appear in any play, anywhere, which he amended last December by a prohibition to play in La Montansier. But she had then signed a contract with Coquelin to appear in that play with him, and she could not conscientiously break it. Rejane's lawyer also asserted that a husband has no right to stay his wife from earning a living in her profession.

All Paris was intensely interested in the case, and the verdict gave general satisfaction. From what I hear, as the rehearsals of La Montansier go on, Paris will soon have a dramatic sensation. The great scene in the play will be the battlefield of Valmy, and Coquelin is said to have a great part.

M. Guillon's play, *Décadence*, is anti-Jewish and filling the Gymnase at every performance. It suggests Pinero's *Iris*, but the lady marries the rich Jew in *Décadence* for his money, and the rich Jew in *Iris* does not exactly marry Iris. But the acts are the same: both women sell themselves—and regret it.

Jeannine de Bardeur is the aristocratic daughter of the ancient régime who allows herself to be married to Nathan Strohmman because he has bought up all her father's debts. Then she leaves him and joins her cousin; then, when her cousin loses his money, she leaves him and returns to Strohmman, and places a rose in a vase upon her lover's table a moment before she goes, which was rather a small, if poetic, compensation for her material motive in going back to Judea. It is all dreadfully unpleasant, and, I hope, unconvincing, but it is a violent success all the same. Guillon is as hard upon the Christians as the Jews, and the Jews flock to see and enjoy it.

I am sorry that I saw it, as I assume that the chief shopkeeper among your managerial shopkeepers will grab it for your side, and that next season you will be as sorry as I am now. One doesn't relish seeing a gentleman lower himself, even for millions.

At the Théâtre Antoine, Descazes and Donnay are responsible for *Le Retour de l'Alliance*, or *Birds of Passage*. Conspirators, Nihilists and Russians figure in the play. Vera Lewanoff was married before the curtain rose to Prince Bogdanoff. He had been sent to the Siberian mines for some political crime, and died there. Zakharine tells Vera of the Prince's demise in the mines, so Vera turns for consolation to Julien. She wants him to love the cause. Julien is too busy loving her to care a tinker's dam for the cause, so he and Vera gradually drift apart, and Vera goes to the mines and Julien seeks consolation in the charms of Louise, a weepy cousin.

Seven plays have been seen over one hundred times here: *L'Adversaire*, *Le Retour de Jérusalem*, *Le Prince Consort*, *Autre Danger*, *Sire de Vergy*, *Sentiers de la Vertue* Jumeau and *L'Oncle d'Amérique*. Three other plays will soon pass the one hundred mark: *Une Nuit de Noces*, *La Maine Passe* and *Dragées d'Hercule*. Not in a generation has such a state of things theatrical prevailed. It is very uplifting.

The great cyclist Jacquelin is to become an actor, and Coquelin is said to be going to teach him the actor's art. Alphonse Bauset has fitted him with a three-act play.

Clara Sudermann, wife of the German actor-dramatist, has just appeared as a playwright, and her first play, *Lazy Mary*, has been a success. The Berlin critics are unanimous in saying that she has a great future as a playwright. The chief character in *Lazy Mary* is supposed to be the daughter of a refined semi-madame. Frau Sudermann's presentation of this character is equal to her husband's best work. *Lazy Mary* and Willis fall in love with each other, both ignorant of the fact that they are brother and sister. The brother eventually discovers their relationship and is led to disclose his discovery to his sister. Thereupon they resolve to end all by taking poison.

Not a new idea, by over 2,000 years, nor particularly springlike. Still, it is "strong." But I don't personally care for that kind of strength, and shall not journey to Berlin to see it.

ROME.

D'Annunzio's Jorio's Daughter a Great Success—Duse Not in It—Bencelli's Earth—Notes.

(Special Correspondence of The Mirror.)

Rome, Italy, March 10, 1904.

At last D'Annunzio's new play, Jorio's Daughter, has been given, and achieved a triumphant success. Indeed, it is a universal opinion that it is the very best thing that he has ever written, and 50,000 francs have already been offered him by a musical composer to convert it into a libretto for his music.

A jettatura, however, set in at one time as if to prevent its appearance. Firstly, Pessana, who was to have played the mother, fell ill; then Duse fell ill, and both artists had to give up their parts. Then the celebrated painter, an old friend of D'Annunzio, who was to have painted the scenery, fell ill, and his successor, Ferraguti, fell down stairs and broke his leg, and a third painter had to be engaged. But D'Annunzio swore that he would bring out the play on the third of March, and he kept his oath!

I need not tell you how crowded the theatre was. Every one who was any one, and the entire aristocracy of the town, was there; also every critic from far and near. Nearly every dramatic author in Italy and artists of every kind (including Pessana, no longer ill), were likewise present. I need not tell you the plot: I have told you that before, but I will come to the performance at once.

The first thing that strikes you is the scrupulous exactness of the scene, which represents the interior of a rustic house, with the country, bathed in sun, seen through the open door. Every object of domestic use common to the Abruzzi is also there. The scene opens with the three sisters—Splendor, Pavetta and Ornella—singing and preparing the bride's wedding costume. All three wear white skirts and corselets, covered with colored embroidery. Then Candia, the bridegroom's mother, appears, dressed in black, with a large apron, and a massive gold collar round the neck. This is the part which Pessana was to have played, and which is now played by quite a young girl, Teresina Franchini, of whom I wrote some few years ago, and who even then promised to become a great actress, and if I mistake not she will soon be the greatest actress in Italy. She surpassed every one else in this part, inferior though it is to the others. As soon as she appeared she arrested attention with her rich and beautiful voice, and all through the play murmurs of approval and admiration greeted her whenever she appeared and spoke. As the mother of the bride she is in turn tender, severe and sorrowing to madness. She is, in fact, the impersonification of all that is beautiful and human in the tragedy. It is a wondrous performance from the first line to the end. But as grand as Franchini is in the secondary part,

as weak and inferior is Gramaticale in the title role. She has neither the voice nor the power necessary for the part, which she does not understand, and which was written for Duse. Franchini will, no doubt, take the part some day.

The first act ends with a scene somewhat similar to one in *Leash*. Allgi, the bridegroom, keeps off Mila's persecutors by standing in front of her with a cross in his hand. And how great Kate Bateman would have been as Mila! D'Annunzio had to appear four times after this act, which is so full of poetry and rustic freshness. In the second act, where, among the mountains covered with snow, Mila is discovered leaning against a rustic statue, the work of Allgi. Allgi is covered with a black goat's skin. He and Mila have a beautiful love scene here. There is also a splendid scene between Allgi and his father. Both men love Mila, but the father is savage in his love and endeavors to force Mila to be his. It is then that the son kills his father, and that finishes the second act, after which D'Annunzio has again three calls.

In the third act we see the mortuary procession exactly as it takes place in the Abruzzi. All the women wear black or dark brown. Franchini, as widow of the murdered man and mother of the murderer, was sublime in this scene. Her anguish was terrible to witness. At the head of the procession comes a black banner with a veiled angel upon it. Then follows Allgi, his head covered with black and his hands tied. Here he has to pray aloud to his father's spirit for forgiveness. But Mila rushes in and accuses herself of the murder to save the man she loves. This is the finest scene in the whole play. I can imagine Duse in it! This ends the play, Mila being carried off to be burnt alive.

D'Annunzio had a veritable ovation at the end. The whole theatre rose, and with one voice all acclaimed him with cries of "Viva il Poeta!" There was not one dissenting voice as to the success of the piece. It is the greatest success the Italian stage has known for many years.

This is true mirror of nature! says one critic, whilst another says "D'Annunzio has opened the great door this time!" and "What a splendid opera this would make!" exclaims another. It was then that Franchini decided to ask D'Annunzio to reduce the play into an opera libretto which he was going to do.

The play is partly taken from a story which once occurred in real life: A poor girl had the misfortune to be the daughter of a heretic, and was persecuted all her days by the ferocious and superstitious people of her village. No insult, however brutal, was spared her. From childhood she was reared among persecutions. Only one human being had ever been kind to her, and in her gratitude she sacrificed her life for him.

On that canvas D'Annunzio has written one of the finest plays of the day, and gives us one of the truest pictures of Abruzzi country life ever represented on any stage framed in masterly verses. In whatever languages the Daughter of Jorio may eventually be translated, it must, I think, be a perfect success.

Signor Benelli has also scored a success here in Rome with a three-act piece called *Earth*. Signor Benelli is a dramatist of the modern school of young writers who are trying to write plays without love in them. The scene of *Earth* is placed in Tuscany, and the plot consists of the rivalry of two land-owners for a certain piece of land. One of these men, Demetrius, is one day found dead in a field. The other man had killed him. The son of the murdered man revenges himself on his father's murderer by setting fire to his enemy's property and then kills himself.

Such is the piece, which is more a picture of country life in Tuscany than a play of public interest. Neither has it the qualities of Zola's *Earth* nor the genius of Balzac's *Paysons*. Nevertheless, this new *Earth* is a remarkable play, and shows enough talent to give great promise for the future.

Bracco is working at a new play in three acts, but it will not be ready till next autumn. Traversi's *Husband's Constancy* is shortly to be given here, with Tina di Lorenzo and Ando. Lopes has also a new piece ready. Current Morals, of which much good is said by those who have had the privilege of reading it.

Simoni, the successful author of *The Widow*, is also writing a new play, *The Poor Lover*. So, you see, there is quite a banquet of new pieces in store for us. How many will be savory? A. Z. P. 2.

A NOTABLE DRAMATIC AND LITERARY SALE

IV.

183. KEMBLE (JOHN PHILIP). As Hamlet. Full length, with cloak folded curiously round him. Mezzotint by W. Barnard. Folio. Brilliant open letter proof, with margin. Rare. Bought by J. Sabin. \$4.75.

187. KEMBLE (JOHN PHILIP). Admission Ticket to the Farewell Dinner given to J. P. Kemble on his retirement from the stage. With profile head of Kemble. Engraved by Silvester and signed with the autograph of William Henry West Betty. Folio. Inlaid. Bought on order. \$5.25.

188. KING (THOMAS). Celebrated English Comedian. Full length in the character of Puff in the "Critic." Mezzotint by J. Young, after Zoffany. Folio. Brilliant open letter proof, with wide margin. Lond., 1803. Bought on order. \$22.

195. LISTON (MR.). Famous Comedian. Half length, facing front, in plain dress. Mezzotint by William Ward, after J. Jackson. Folio. Brilliant original impression, with full margin. Lond., 1821. Bought on order. \$3.50.

200. MACBETH (LADY). Full length figure in tragic attitude, torch in right hand, left arm extended, two figures in the background. Mezzotint by J. E. Smith, after H. Fuseli [Fuseli]. Large folio. Fine impression, with margin. Lond., 1784. Bought on order. \$7.50.

201. MACKLIN (MR.) and Mrs. Pope. Dramatic Scene, with full length figures. Macklin and Mrs. Pope in centre as Shylock and Portia. Stipple engraving by W. Nutter, after J. Byrne, printed in brown. Large folio. Fine impression. Margins at top and sides cut close but imprint intact. Rare. Bought by J. Sabin. \$4.25.

203. MARLBORO THEATRICALS. Dramatic Scene representing the Hon. R. Edgcombe as Young Clackitt, Lord William Russell as Mr. Hearty, and Lady Caroline Spencer as Harriet. [Hugh Kelly's play of False Delicacy?] Full length figures. Mezzotint by J. Jones, after Roberts. Folio. Original impression, cut to plate-mark, but imprint intact. Rare. Lond., 1788. Bought on order. \$16.

205. MATTHEWS (CHARLES). Half length portrait, seated, facing to left. Mezzotint by C. Turner, after J. Lonsdale. 4to. Brilliant proof impression. Lond., 1826. Bought on order. \$3.50.

211. MORLAND (GEORGE). A Tea Garden. Engraved in stipple by F. D. Solron. Oval folio. Original impression. Lond., 1790. Very rare. In beautiful condition and exquisitely colored. One of Morland's charming pictures which are now so much sought for by the connoisseur and the lover of beautiful prints. Bought on order. \$260.

212. MORLAND (GEORGE). Dogs. Painted by George Morland, engraved by G. Shepherd. 4to. Original impression. Colored. Lond., 1802. A fine example of Morland's animal pictures. The painting represents two spaniels, one of which is placing its paw on the back of the other, a terrier looking on. Rocks and shrubbery around. Bought by Max Williams. \$10.

213. MORLAND (GEORGE). The Fern Gatherers. Painted by G. Morland, engraved by J. R. Smith. Large folio. Colored. Late impression. Bought by J. B. \$5.

224. NEW YORK VIEW. Burning of the Bowery Theatre. Original water-color drawing by C. Jencks. 12mo. Bought by J. Sabin. \$4.75.

227. NORTH (LORE). Prime Minister of Great Britain during the American Revolution. Three-quarter length, seated, in robes. Mezzotint by T. Burke, after Nicholas Dance. Folio. (Cut to plate mark and mounted.) Lond., 1775. Bought by J. Sabin. \$10.50.

228. OLDFIELD (MRS.). Celebrated Comedian.

Three-quarter length, facing to front, left arm upraised. Mezzotint by Edward Fisher, after Richardson. Folio. Bought by J. O. Wright and Company. \$12.50.

230. O'NEILL (MISS). Famous Actress. Half length, in private dress, facing to front. Mezzotint by W. Ray, after J. Masquerier. Folio. Lond., 1815. Bought on order. \$4.

231. O'NEILL (MISS) as Isabella. Full bust, looking to front. Engraved in stipple by T. Chesman, after J. Rodan. Small 4to. Beautiful original impression, printed in colors. Rare. Bought on order. \$6.

232. O'NEILL (MISS). As Belvidera. Half length, facing front, drapery in background. Stipple engraving by H. Meyer, after A. W. Davis. Folio. Fine original impression, printed in colors. Rare. Lond., 1816. Bought on order. \$6.

233. O'NEILL (MISS). Portrait drawn in water colors; also an autograph letter signed and written when Lady Becher to Mrs. Keen, 2 pp. 12mo. Both inlaid on one folio sheet, with ornamental drawn border. (As one piece.) Bought on order. \$5.50.

234. PARK (THE HON. MR. JUSTICE). English Judge. Three-quarter length, seated, in legal robes. Mezzotint by H. Dawe, after R. C. Coslett. Folio. Fine open letter proof. Lond., 1825. Bought by Mr. Brandt. \$20.

238. PATTERSON (THE HON. SIR JOHN). English Judge. Three-quarter length, seated, in legal robes. Mezzotint by Samuel Cousins, after Carpenter. Folio. Fine original impression with margin. Rare in this fine condition. Lond., 1837. Bought by Mr. Brandt. \$18.50.

240. POPE (ALEXANDER). Half length, standing, holding book, landscape in the background. Mezzotint by J. Smith, after Sir Godfrey Kneller. 4to. Bought by J. Sabin. \$15.

241. POPE (MRS.). Celebrated English Actress. As Juliet. Half length, seated at open window. Mezzotint by William Ward, after Sir M. A. Shee. Folio. Fine impression. Lond., 1804. Bought by J. Sabin. \$5.

242. POPE (MRS.). A copy of the extremely rare impression of the same printed in colors. Folio. With 3/4 inch margin. It is almost needless to point out the difficulty of getting original copies of this beautiful print when printed in colors. The plain copies are scarce, but the colored are practically unobtainable. Bought on order. \$52.

243. POWER (TYRONE). Famous Irish Comedian. Dramatic Scene in "The Groves of Blarney." Tyrone Power as Connor O'Gorman. Mezzotint by C. C. Lewis, after N. J. Crowley. Folio. Brilliant impression. Bought by J. O. Wright and Company. \$5.

245. PRION (MATTHEW). Poet. Nearly half length, facing front, in oval. Mezzotint by Simon, after Richardson. Folio. Fine impression. Bought on order. \$15.25.

246. PRITCHARD (MRS.). Celebrated English Comedienne. Full length as Hermione in *The Winter's Tale*. Line engraving by Ailamet, after R. E. Pine. Folio. Fine impression. Lond., 1765. Bought by J. Sabin. \$4.50.

249. QUINN (JAMES). Famous English Actor. Full length, as Sir John Falstaff. Mezzotint by J. McCardell. Folio. Fine impression. Bought on order. \$9.

252. REYNOLDS (SIR JOSHUA). Half length, turned to right, and facing to front. Mezzotint by James Watson, after Reynolds' own portrait. Brilliant original impression, cut to plate-mark, but with inscription intact. Folio. Bought on order. \$14.

256. SEPTON (BELL, COUNTESS OF). Half length, in oval, after Reynolds. Mezzotint by James Watson. Folio. Fine impression. Lond., 1771. Bought on order. \$14.50.

257. SHAKESPEARE. Portrait engraved by Martin Droeshout. Small 4to. Lond., 1632. An original impression of the genuine Droeshout portrait from the Second Folio. Inlaid. Bought on order. \$70.

259. SHAKESPEARE. "An original portrait from a capital picture in the collection of T. Wright." Mezzotint by T. Burford. Zoust, pinkt. Folio. Fine impression. Rare. Bought by Max Williams. \$25.

268. SHERIDAN (MRS. FRANCES). "Mother of Richard Brinsley Sheridan." Attention. Stipple engraving by J. Ogborne, after O. Humphrey. 4to. Fine impression. Lond., 1797. Bought by J. Sabin. \$5.25.

272. SIDONS (SARAH). Portrait. Full bust, in private dress. Charming stipple engraving by Bartolozzi, after a picture in the possession of Hon. Mrs. O'Neill. Small 4to. Printed in brown. Fine original impression. Scarce. Lond., 1785. Bought on order. \$10.

273. SIDONS (SARAH). Portrait as Isabella. Stipple engraving by C. Schaefer. Printed in colors. 4to. Fine impression of this very rare portrait of the famous actress. Bought on order. \$180.

274. SIDONS (SARAH). Portrait. Full length, in the tragedy of *The Grecian Daughter*. Fine line engraving by J. Caldwell, after Hamilton. Large folio. Lond., 1791. Bought by J. Sabin. \$4.50.

278. SIDONS (SARAH). Portrait. "From an original drawing by T. Lawrence, engraved by W. Nicholls." Folio. Lond., 1810. Bought on order. \$5.

281. SIDONS (SARAH). Portrait as the Tragic Muse. Line engraving by J. Webb, after Reynolds. Large folio. Late impression. Bought by T. C. \$4.50.

286. SMITHSON (MISS). "The Tragedienne." Three-quarter length portrait, seated, facing the front, low cut dress. Mezzotint by Maile, after Dubufe. Folio. Fine impression. Bought on order. \$4.50.

289. SOUTHAMPTON (RACHEL, COUNTESS OF). Full length, seated among clouds, left hand on sphere. Mezzotint by J. McCardell, after Vandyke. Fine impression. Folio. Lond., 1758. Bought on order. \$23.

308. WALPOLE (HOBACE). Three-quarter length, standing, after Sir Joshua Reynolds. Mezzotint by J. McCardell. Small folio. Brilliant impression. Bought on order. \$40.

314. WOFFINGTON (MARGARET). Nearly three-quarter length, seated, low cut dress, loose cap, left arm on book on table to right. Mezzotint by J. Faber, Jr., after Henry Pickering. Small folio. Original impression, but cut close, and address of the publisher wanting. Very rare. Bought on order. \$16.50.

315. WOFFINGTON (MARGARET). Full bust, facing to left, flowers in hand. Mezzotint by J. McCardell, after A. Pond. Fine impression. Rare. Bought on order. \$35.

318. WOFFINGTON (MARGARET). Half length, facing to front, low cut dress, and necklace. Mezzotint by P. Van Bleek. 4to (cut close). Scarce. Circa, 1747. Bought on order. \$10.

317. WOODWARD (HARRY). Celebrated English Comedian. Half length, holding the mask of Comedy. Mezzotint by James Watson, after Sir Joshua Reynolds. Folio. Fine impression, with broad margin. Bought on order. \$6.

318. YATES (MRS.). Celebrated English Tragic Actress. Full length, as Medea. Mezzotint by W. Dickinson, after R. E. Pine. Folio. Fine impression (cut close). Lond., 1771. Bought by Western gentleman. \$4.

319. YATES (MRS.). Full length, as the Tragic Muse. Mezzotint by Valentine Green, after Romney. Folio. Original impression, with 3/4 inch margin. Bought on order. \$7.

The attendance at the sale was very good. Some portion of the portraits, a venture to say, were formerly in the famous collection of W. Wright, of Paris, France, that was dispersed at Sotheby's Auction Rooms, in London, in June, 1899.

A Tonic

Barford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

THE STOCK COMPANIES.



Photo by Hall, N. Y.

Above is a very good likeness of Starr King Walker, who has been engaged by Mr. Keith to play light comedy roles with his Philadelphia Stock company. Mr. Walker has a baritone voice of remarkable range, he having studied both here and abroad for nine years under the best masters. Many flattering offers for vaudeville and light opera Mr. Walker has refused because of his preference for dramatic work. Friends predict for this young actor a brilliant future.

The Black Mask, a four-act English melodrama from the pens of F. Marriott Watson and Sir A. Conan Doyle, was presented for the first time in America on March 14 by the W. R. Dailey stock company at the Opera House, St. John, N. B. The piece is highly sensational. The scenes are laid in England, and the plot relates to the doings of one Henri Le Noir, alias "The Black Mask," a gentleman murderer and robber, and his cut-throat gang, and their ultimate defeat, with the usual happy ending for the virtuous ones. From a melodramatic standpoint the piece will undoubtedly prove a success, although the comedy cannot truthfully be said to be of an elevating character or pleasing to an American audience. The play was excellently presented, business was big, and the scenery new and effective. This was the cast: Philip Cunningham, George C. Robinson; Walter Blackmore, Carl Eckstrom; Henri Le Noir, Nathaniel Jelenko; Samuel Winkle, Will R. Dailey; Thomas Bryant, Chauncey L. Southern; "Daddy," Harry Dorton; Jim Rudge, George C. Robinson; "Chicken," Chauncey L. Southern; Mother One Eye, Mrs. Logan Paul; Inspector Forbes, John Taylor; George Thorough, George McMillan; Philip Le Noir, Little Edwin Paul; Emma Burt, Kate Blacké; Stella, Grace Haddell; Nellie Cunningham, Eleanor Carr.

Lucia Moore has been engaged to play leading roles during the coming Summer with the Baldwin Stock company at Cleveland, O.

For twenty weeks the Baker Theatre company has been playing to capacity at its home theatre, at Portland, Ore. During that period a change of bill has been made each week, and for each production a complete set of scenery was designed. The company goes on the road earlier this season than last, owing to the increased number of towns which it is to play. After the tour the company will close, some time in June.

CURRENT AMUSEMENTS

Week ending April 2.
ACADEMY OF MUSIC—A Chinese Honeymoon—4th week—25 to 32 times.
AMERICAN—Florence Blindley in A Midnight Marriage.
RELASCO—Henrietta Crossman in Sweet Kitty Bellairs—17th week—115 to 122 times.
BJOU—Closed.
BROADWAY—The Yankee Consul—6th week—42 to 49 times.
CARNegie HALL—Musical Entertainments.
CASINO—Pie, Fat, Puff—Opens April 2.
CIRCLE—Vaudeville.
CRITERION—Eleanor Robson in Merely Mary Ann—51 times plus 7th week—50 to 57 times.
CRYSTAL GARDENS—Closed.
DAILY—Edith Wynne Mathison in She Stoops to Conquer—7 times.
DEWEY—Brigadier Burlesquers.
EDEN MUSE—Figures in Wax and Vaudeville.
EMPIRE—The Other Girl—31 times plus 75 to 82 times.
FOURTEENTH STREET—Charley Grapewin in The Awakening of Mr. Pipp—2d week—5 to 16 times.
GARDEN—The Secret of Policinelle—19 times plus 7th week—22 to 29 times.
GARRICK—Katherine Kennedy in The Ruling Power—3d week—16 to 23 times.
GOTHAM—Kentucky Belles.
GRAND OPERA HOUSE—Thomas E. Shea in Repertoire.
HARLEM OPERA HOUSE—Richard Mansfield in Repertoire.
HERALD SQUARE—Sam Bernard in The Girl from Kays—23d week—156 to 162 times.
HUDSON—Henry Miller in Man Proposes—3d week—17 to 24 times.
HURD and SEAMON'S—Vaudeville.
HURVING PLACE—German Stock company in German Drama—27th week.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Forbes Robertson and Gertrude Elliott in Hamlet—4th week—22 to 29 times.
LONDON—Moonlight Maids.
LYCEUM—William Gillette in The Admirable Crichton—19th week—138 to 144 times.
LYRIC—Wilton Lackaye in The Pit—8th week—53 to 60 times.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Barnum and Bailey Circus.
MADISON SQUARE ROOF GARDEN—Closed.
MAJESTIC—Wizard of Oz—2d week—9 to 16 times.
MANHATTAN—The Virginian—13th week—99 to 106 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLITAN—Quincy Adams Sawyer.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—World Beaters' Burlesquers.
MINER'S EIGHTH AVENUE—Cherry Blossom Burlesquers.
MURRAY HILL—Henry V. Donnelly Stock company in Turned Up.
NEW AMSTERDAM—The Two Orphans—1st week—1 to 8 times.
NEW GRAND—Hebrew Drama.
NEW STAR—Joseph Hart and Carrie De Mar in Fox Grandpa.
NEW YORK—Richard Carle in The Tenderfoot—6th week—42 to 49 times.
OLYMPIC—Oriental Burlesquers.
ORPHEUM—Vaudeville.
PARADISE ROOF GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Century Players in Rosmersholm—1 to 8 times.
PROCTOR'S FIFTH AVENUE—The Wedding March.
PROCTOR'S FIFTY-EIGHTH STREET—Howard Hall in The Man Who Dared.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Captain Swift.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Closed.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—In the Shadow of the Gallows.
WALLACK'S—The County Chairman—19th week—150 to 156 times.
WEBER and FIELDS—Closed.
WEST END—Rose Motile in His Hopkins.
WINDSOR—Hebrew Drama.
VAUDEVILLE—Candida—103 to 109 times.
VICTORIA—Vaudeville.

It will be reorganized in the Summer, as is Manager George L. Baker's custom. Mr. Baker left Portland for Seattle last week to make preparations for his company, which is to play for weeks in that city at Manager J. P. Howe's Seattle Theatre. The company had a successful engagement there last season. When the company goes on its annual road tour this year it will place at the Portland Theatre will be taken by the Nell-Morocco company, recently reorganized at Los Angeles.

Nathaniel Jelenko, this season a member of the Dailey stock company at St. John, N. B., made a striking success recently in the principal role of The Black Mask, F. Marriott Watson's thrilling melodrama, that was, upon this occasion, presented for the first time in America. The role is one that demands much of the actor, and, according to the local reviewers, Mr. Jelenko's portrayal was altogether praiseworthy.

Alice Hills, of The Minister's Daughter's company, has been re-engaged for Cook's Opera House Stock, Rochester, N. Y.

Gustave A. Forbes has been engaged for the Baldwin stock company, in Cleveland, Ohio, for the Spring and Summer.

Mr. and Mrs. George Parsons (Georgie Drew Mendum) will be members of a stock company forming for Summer work at Atlanta, Ga.

Julia Dean will do stock work with the Bradford company at Worcester this Summer.

Maurice Freeman will appear April 12 as John Storm in The Christian with Baldwin-Melville stock company.

Selma Herman will open her stock company in Cincinnati on April 17.

The only son of Miss Crolius Gleason, of the Baker Theatre Company, Portland, Ore., has arrived in the Philippines as trumpeter in Troop D, Second United States Cavalry. Young Gleason enlisted under his stage name of James Austin. Before taking up a soldier's life Mr. Austin was considered one of the best Chinese impersonators in the West.

At Proctor's Theatre, Montreal, a stock company under the management of C. L. Durban will open a Summer season on May 23. The company, which has been organized by Colonel T. Alston Brown, includes James E. Wilson, Fred Paulding, Benjamin F. Horning, Mark Price, Richard Malloy, Charles Smith, Jane Chatterly, Henry Kanes, Louise Rial, and Daisy Lee Whipple.

Eugene Blair will begin a four weeks' season with her stock company at the Lafayette Square Theatre, Washington, on April 13. After that engagement she will go to Detroit, where she will have a stock company this Summer.

MUSIC NOTES.

Herr Motti, who conducted the Wagner operas at the Metropolitan Opera House the past season, denies the report that he has applied for re-statement as director of the orchestra of the Royal Opera House at Carlsruhe.

Ruth Deyo, of Albany, made her debut as a concert pianist in Berlin, March 23, successfully. Grace Couch Embler, contralto, was heard in concert in Mendelssohn Hall Tuesday evening. Her assistants were Anita Rio, Ruby Gerard, and Florence Brown Shepard.

Edgar's The Apostles was sung by the Oratorio Society in Carnegie Hall Thursday evening. Frank Domroch conducted.

Herr Felix Weingartner has been made a noble, with the title of Edeler von Muenzberg.

Gertrude Peppercorn, the English pianist, gave a recital in the Lyric Theatre Thursday afternoon that delighted a good-sized audience.

The Kaltenborn Quartet gave its final concert of the season in Mendelssohn Hall Thursday evening.

A violin recital was given by Leo Altman in Mendelssohn Hall Friday evening that pleased his audience. Mile. D'Arte was the assisting artist.

The last symphony concert for young people was given in Carnegie Hall Saturday afternoon in the presence of a large audience. Madame Blauvelt sang several operatic selections.

The final Russian symphony concert will be given in Cooper Union Hall next Thursday evening under the direction of Professor Altschuler.

The first public hearing was given Strauss' Domestic, with the Witaler Orchestra, in Carnegie Hall March 21. The composer himself conducted. The Strauss festival and the symphony concerts closed with the concert in Carnegie Hall Saturday night.

COMPANIES CLOSING.

T. J. Locke, of A Life's Mistake company, in Dallas, Texas, March 20.

Chase and Lister's A Runaway Match company closed a successful thirty weeks' season at Lincoln, Neb., March 26.

The Marion Francis company closed a season of thirty-five weeks at Concord, N. H., on March 26. Miss Francis will be seen next season in new plays.

The Arizona company closed at Norfolk, Va., on March 26.

MATTERS OF FACT.

Harriet Davis, and not Anna Maas, as was reported last week, has been playing the part of Ann Masbury for the past twenty weeks in At Cripple Creek, under the management of John Kennedy.

Through an oversight the fact was not mentioned in the obituary notice of Augustus Cook that his widow, Edith Miller Cook, survives him.

Susanne Rocamora has been winning golden opinions this season as leading woman of Nat Willis' A Son of Rest company. The noted actress of her work at the Majestic Theatre in Boston last week was flattering in the extreme. Miss Rocamora has received a number of excellent offers from prominent managers for next season.

Dot Carroll will play a Summer stock engagement at the Empire Theatre, Providence, R. I. She is now engaging experienced stock people for her season of fourteen weeks. J. C. Welsh is her manager.

The Warrington Theatre at Oak Park, a prosperous suburb of Chicago, is under the management of Frank H. June. This house, which has been doing good business, has time open for one-nighters, and the month of June for a high-class repertoire or stock organization.

The Columbia Theatre, Brooklyn, N. Y., may be leased for the Summer, commencing June 1. Applicants should address American Theatrical Exchange, this city.

Dominick Murray warns managers and others that his plays, Escaped from Sing Sing, An Irish-American, Golden Bubbles, Right's Right, Willie Reilly, and A Local Wrong, are being presented without authority. Unauthorized productions or infringements of his rights will be duly prosecuted.

First-class attractions can play the Grand Opera House at Ashland, Pa., on a guarantee or percentage. There is open time for the best in April and May.

W. A. Wilson, with good road experience, seeks engagement for the Summer and next season as treasurer or agent. He may be addressed in care of this office.

Mineral Wells, Tex., has 100,000 visitors during the Summer. The Vicky Summer Theatre is its only place of amusement, and the best repertoire, stock and operatic attractions are promised big business. Frank X. Mohr is doing the booking.

In another column will be found Arthur W. Tams' advertisement regarding Parsifal. When Herr Conrad obtained his vocal and orchestra parts from Europe it was found that there were so many errors and omissions that it would be impossible to use the parts. In his trouble he consulted Mr. Tams, who immediately sent him the entire force of copyists to work on it, and within forty-eight hours had turned out 10,000 pages of absolutely correct vocal parts. He also furnished the entire musical material for Herr Conrad's production of the opera, the orchestra parts being delivered two days before the opening night.

A business manager with capital is wanted to back the Summer tour of a farce comedy which had a

FOR SALE OR LEASE

A new theatre in Cleveland, Ohio.

Seating capacity, 1150; no gallery

Splendid art nouveau decorations.

Latest model heating and ventilating system.

Modern stage, with large scene dock and scenery.

15 dressing rooms.

Desirably located in the heart of the city.

Complete, ready for occupancy April 10th, 1904.

Seating capacity of ground floor and balcony larger than any other theatre in Cleveland.

For terms and further information apply to

P. O. BOX 113, CLEVELAND, OHIO.

WANTED

Young Ladies to Go to London with Prince of Pilsen.

Must be good singers, good dancers, good looking and not more than five feet tall. Apply at once to MADAME COTTRELLY, office of Henry W. Savage, 144 West 43rd St., N. Y. City.

FOR RENT

From June 1st, 1904.

COLUMBIA THEATRE
BROOKLYN, N. Y.

Seating capacity, 2,000. Centrally located. Auditorium and Stage in best of condition. For particulars apply to AMERICAN THEATRICAL EXCHANGE, American Theatre Building, New York.

MANAGERS, desirous of securing a new and novel Melodrama, constructed upon original ideas, and which has already had a successful production, are invited to communicate with MR. JAY HUNT, author of

THE MASSIVE MELODRAMA

A SCARLET SIN

Home office, Bowdoin Square Theatre, Boston, Mass.

Priestly Morrison { Mary Horne

STAGE DIRECTOR

SECOND BUSINESS

MURRAY HILL THEATRE

Drew Studios for Stage Training.

Short method; specialists in acting, make up and elocution; seven studios and rehearsing theatre; special spring and summer rates; engagements guaranteed 10 weeks; circulars and references free. RICHARD DREW, 113 West 40th (next Actors' Society).

ALA.—GREENVILLE.

Opera House

Largest town between Montgomery and Mobile. Capacity 500. Booking for next season.

McKENZIE & EZEKIEL, Mgrs.

run of eleven months in London recently. Communications should be addressed to Leigh Lovel, care of this office.

The Rainbridge (Ga.) Opera House is being remodelled and will be equipped with entirely new scenery the coming season. Attractions visiting the South and rehearsing free. RICHARD DREW, 113 West 40th (next Actors' Society).

The Lyric Theatre, Washington, Pa., will be under new management. D. B. Forrest having leased the house. The town has electric car connections with several nearby cities, considerably increasing its drawing facilities. Bookings for first-class attractions are now being made. This house will open Sept. 1.

The New Rapids Theatre, at Alexandria, La., now managed by Edwin H. Flagg, is playing two shows a week to good business. The town has a driving population of 40,000, which is augmented by the throngs which visit the town availing themselves of the cut prices and rates. Mr. Flagg is now booking for next season.

New and stunning creations in gowns and dresses for stage and society being offered at very moderate prices by the Carlo Stage Costumes Company, 209 Eighth Avenue.

Manager J. J. Quirk has nearly all of his April time open at Kaler's Grand, Mahanoy City, Pa., for first-class attractions.

Two young women are wanted to complete trio for a unique vaudeville act by "C. W." care this office.

Philmont, N. Y., easily reached by rail from important points in New York State, has a good theatre, managed by Carney and Carney. Time for the balance of the season is still to be had.

A new hotel for theatrical people has been established in Chicago—the Lakeside, on Madison Street, a few doors east of Wabash Avenue, and only a block and a half from State Street. The Lakeside is in the very heart of the city and about as near to all theatres as it is possible to get. It is managed by W. Ford, formerly an actor. The location and rates have kept the standing room only sign out ever since the opening, a month or two ago.

D. A. Dooley, of Chicago, keeps a hotel, the National, at Van Buren Street and Wabash Avenue, which has been a favorite with the profession for a long time. Mr. Dooley has conducted hotels in Chicago for many years, and always with success. The prices at the National are extremely reasonable.

J. E. Toole, the German dialect singing comedian, has returned to New York, his tour having come to an end owing to the destruction of his printing by the recent fire in Baltimore. Mr. Toole is negotiating to place his sketch, Gypsy German, in vaudeville.

All of April and May time, with the exception of two dates, is open to high-class attractions at the Opera House at Greenville, Pa.

The newly remodeled Stone Opera House, at Binghamton, N. Y., will open about April 18. The house has undergone great changes and is now thoroughly modern and up to date. Manager J. P. E. Clark has open time for the present season, and is also booking next season.

Francis Conlan, whose Malvolto in Marie Walworth's production of Twelfth Night has received praise from the press everywhere, will be at liberty after April 2. He may be addressed permanently in care of The Players.

WANTED

Good Popular Price Attractions to fill the following time:

Oliver Theatre, Lincoln, Neb.

May 6, 7 and May 27, 28.

Lyceum Theatre, St. Joseph, Mo.

April 26, 27, 28, May 1, 2, 3, 4, 8 to 14.

also connecting time on new Crawford Circuit.

Can offer Summer engagement to light Opera Company. Address

Crawford, Philloy & Zehring, St. Louis, Mo.

APRIL OPEN

Except the 12th and 23d at

Kaier's Grand,

Mahanoy City, Pa.

Address J. J. QUIRK, Mgr.

WANTED AT ONCE.

JEWISH REPERTOIRE STOCK CO.

For balance of this and next season, Academy of Music, Chelsea, Mass. Previous Jewish companies have always done capacity.

Write or wire.

WALLACE GILMORE CO., Oswego, N. Y.

PIANIST ('CELLIST) Would like to have engagement or position as teacher on a Piano and 'Cello to locate permanently. Finest experience and references. Address OTTO HERMAN, 58 West 119th St., New York City.

FREDERIC SUMNER

LEADING MAN.

Academy Stock Co., Newport News, Va.

THE GIRL I LEFT BEHIND ME.

"Frederic Sumner heading the cast as Lieut. Hawthorn is a clever actor and he made a good impression."—Times.

"A new Faversham has been discovered in Frederic Sumner who was cast as Lieut. Hawthorn."—Times-Herald.

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EUROPEAN PLAN ONLY. **CUISINE UNEXCELLED**
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Hotel Convenient to all Theatres.
THEATRICAL WEEKLY RATES. Shall be glad to see all of my old friends, and others.
 Come and meet at home.
WILLIAM C. RICHARDSON, Manager
 Formerly Business Manager Col. Allen's Park Theatre, Brooklyn, N.Y.

THEATRICAL WEEKLY RATES.

WILLIAM C. RICHARDSON, Manager.
Formerly Business Manager Col. Glen's Park Theatre, Brooklyn, for six seasons.

THE FAST MAIL: Baltimore, Md., March 28-April 2.
THE FATAL WEDDING: Louisville, Ky., March 27-April 2.
THE GAMB KEEPER (Thos. J. Smith; Rowland and Clifford, mgrs.): Seattle, Wash., March 27-April 2.
CASTLE SQUARE: Boston, Mass.—Indefinite.
CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal.—Indefinite.
CENTURY THEATRE (Sydney Rosenfeld, mgr.): New York city March 14—Indefinite.

THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.); Sabina, O., March 29, Washington, C. R., 30, Soldiers' Home (Dayton) 31, Xeta (Dayton) 31, Springfield 2.

THE GOVERNOR'S SON (Fred Niblo, mgr.); Hamilton, O., March 29, Galt 30, Cleveland 31, London 31.

COLUMBIA: Newark, N. J., April 4—Indefinite.

DARCY AND SPECK 2: Philadelphia, Pa., indefinite.

DAVIS-BOYLE: Rochester, N. Y., March 14—Indefinite.

ELKIN (Will R. Wilson, mgr.): New Orleans, La., Nov. 23—Indefinite.

EMPIRE: Cincinnati, O., indefinite.

April 1, Stratford 2, Pt. Huron, Mich., 4, Bay City
5, Saginaw 6, Grand Rapids 7-9, Indianapolis, Ind.,
10-20, Dayton, O., 21-23, Columbus 25-27.
THE GREAT TRAIN ROBBERY: Boston, Mass.,
March 28-April 2
THE GREAT WHITE DIAMOND (Walter Fessler,
producer).—**BOSTON:** April 1; **BALTIMORE:**
FAWCETT, GEORGE: Baltimore, Md., Sept. 2;
—**INDIANAPOLIS:** Sept. 2;
—**MILWAUKEE:** Sept. 2;
FERRIS: Minneapolis, Minn.—Indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug.
—Indefinite.
GERMAN: Philadelphia, Pa.—Indefinite.

mgr.): Chicago, Ill., March 27-April 2.
THE HEART OF MARYLAND (David Belasco, mgr.):
 La Salle, Ill., April 4, Streator 5, Peoria 6, Danville
 7, Decatur 8, Springfield 9, St. Louis, Mo., 10-14,
 Evansville Ind., 17.
THE HOOSIER GIRL (Gus Cohn, mgr.): Barborton,
 Ohio, April 1-10.
GRAND OPERA HOUSE: Pittsburgh, Pa.—Indefinite.
HOLDEN BROTHERS' STOCK (Wm. Triplett, mgr.):
 Wichita, Kan., Feb. 20—Indefinite.
HOPKINS: Memphis, Tenn.—Indefinite.
IRVING PLACE THEATRE (Heinrich Courled, mgr.):
 New York city—Indefinite.

U. March 29. Washington 10. Mission St.
THE KING OF DETECTIVES: London. Can., March
10. London 30. Berlin 31.
THE LIGHTHOUSE BY THE SEA (Vance and Sullivan): Syracuse, N. Y., March 31-April 2.
Bridgeport, Conn., 8. 9. New Haven 11-13. Hartford
14-16. Boston, Mass., 18-20.
MONARCH: Chicago, Ill., -Indefinite.
MORDANT HUMPHREY STOCK: Albany, N. Y.,
March 14--Indefinite.
NELL MOROSCO (Chas. Astor Parker, mng.): Po
land, Ore., -Indefinite.
PATTON'S LEE AVENUE: Brooklyn, N. Y., -Ind
efinite.

THE LITTLE HOMESTEAD (Wm. MacCauley, mgr.):
Cannonsburg, Pa., March 20, Wellsburg, W. Va., 30,
Steubenville, O., 31, Toronto April 1, E. Liverpool
2, Cadiz 4, Coshocton 5, Cambridge 6, Millersburg 7,
New Philadelphia 8, Canton 9.
THE MAN WHO DARED (Henry Pierson, mgr.): New
Phillips' LYCEUM (Lewis A. Phillips, prop. a.
mgr.): Brooklyn, N. Y., Aug. 20—Indefinite.
PROCTOR'S FIFTH AVENUE: New York city—Inde-
nite.
PROCTOR'S 125th STREET: New York city—Inde-
nite.

York city March 28-Apr. 2. Patterson, N. J., 9-6.
Elizabeth 7-9. Brooklyn, N. Y., 11-16.
THE MISSOURI GIRL (Western): Fred Raymond's
Manistiquic, Mich., March 29. St. Ignace 30. Sault
Ste. Marie 31. Sault Ste. Marie, Can., April 1. New-
berry, Mich., 2. Munising 4. Negaunee 6. Ishpeming 8.
AUBREY STOCK (Western): Carl Brehm, mgr.
SPOONER (Mrs. Spooner, prop.): Will McCallister
mgr.: Brooklyn, N. Y., Aug. 22-Indefinite.
THANHOUSER: Milwaukee, Wis., July 7-Indefinite.

THE MISSOURI GIRL (Eastern: Fred Raymond's): Troy, N. Y., March 28, 29, Elizabeth, N. J., 31-April 2, Frankfort, Pa., 4-6, Camden, N. J., 7-9, Scranton, Pa., 11-13.
THE NIGHT BEFORE CHRISTMAS: Toronto, Can., March 28-April 2, Ottawa 4-6, Quebec 7-9.
SINGED FAIR, N. Y., March 28-April 2, Hazlet, Pa., 4-6, Norristown 11-16.
BENNETT-MOULTON (W. A. Partello, mgr.): Kinston, N. C., March 28-April 2, Hudson 4-6, Andover, Mass., 15-21.
BENNETT-MOULTON (F. C. Twitchell, mgr.): Salem, Mass., April 4-9.

THE ORPHAN'S PRAYER: Brooklyn, N. Y., March 28-April 2.
THE FIEDLER: Newark, N. J., March 28-April 2.
THE PIT (Wm. A. Brady, mgr.): New York city Feb. 10-indefinite.
THE POWER OF THE CROSS (Fisher and Davis, mgrs.): Philadelphia, Pa., March 28-April 2.
BON TON THEATRE: Salt Lake, U. S., March 28-April 2.

THE STAIN OF PHILLIPS: Milwaukee, Wis., March 28-April 2.
 THE TWO ORPHANS (A. M. Palmer, mgr.): New

THE VILLAGE PARSON (W. E. Nankeville, mgr.):
Boston, Mass., March 28-April 2.
THE VILLAGE POSTMASTER (J. Wesley Rosenquest,
mgr.): Jersey City, N. J., April 4-9, Brooklyn, N. Y.,
11-16.
THE TURKISHMAN (Kisha E. Shells, mgr.): New York
City, March 28-Indefinite.
CASPERIAN, FRANKIE (K. D. Davenport): New
York City, April 4-9, Peekskill 11-16.
CARROLL COMEDY: Paris, Ky., March 28-April
2. CLARK STOCK: Miles Berry, mgr.: Belvidere, I.
March 28-April 2.
CONROY AND MACK'S COMEDIANS (P. P. Conroy,
mgr.): New Brunswick, N. J., April 4-9, 2nd
stage.

THE VOICE OF THE MOUNTAIN (Millstadt and Co.,
marc.); Philadelphia, Pa., March 28-April 2, Norris-
town, 3, Scranton 4-6, Carbondale 7, Lansford 8,
Stratford 9, Elizabeth, N. J., 11-13.
THE WAY OF THE TRANSGRESSOR: Hoboken, N.
11-16, Lakewood 16-20, Freehold 21-23.
COOK-CHURCH (H. W. Taylor, mar.); Altoona, Pa.,
March 28-April 2, Chester 4-9, Lancaster 11-14.
CURT'S DRAMATIC: Oxford, Neb., March 28-30.
CUTLER AND WILLIAMS: Belle Vernon, Pa., Ma-
rch 28-April 2, Beaver Falls 4-9, Warfordsburg 11-14.

J. March 28-April 2.
TEMPEST, MARIE: Pittsburgh, Pa., March 28-April 2.
TEN NIGHTS IN A BAR ROOM (Austin and Shoecraft, mngs.): Ft. Scott, Kan., March 29, Neodesha 30, Cherryvale 31, Newton April 1, Wichita 2.
DAVIDSON, FRANK: Fairfield, Ill., March 28-Harrisburg 31-April 2.
DE FONDE, CHESTER: Lancaster, Pa., April 4-DILGER-CORNELL: Hornellsville, N. Y., March April 2, Ocean 4-9, Union City, N. J., 11-18, 20.
ECLIPSE STEAK: Canton, Tex., March 28, 29.

TEN NIGHTS IN A BAR ROOM (Jas. Silver, mgt.)
Clearfield, Pa., March 29.
TEN NIGHTS IN A BAR ROOM (Walter J. McDonald,
mgt.) Skidmore, Mo., March 29. Mount City 30.
Wentworth 31. Independence 31. Oswatimie 2.
THE MAN: Springfield, Mass., March 28-30.
THOMSON, DENMAN: Denver, Col., March 28-
Augustine, Fla. 30. Clearfield, Pa. 31.
ERWOOD STOCK (B. J. Erwood, mgt.) Milton, 1.
March 28-30. Danville 31. Murray April 1, 2.
Carmel 4-6. Shenandoah 7-9.
FENBERG STOCK (Geo. M. Fenberg, mgt.): D
bury, Conn., March 28-April 2. Meriden 4-9.

TOO PROUD TO BEG: Des Moines, Ia., March 31-April 2.

TWO LITTLE WAIFS (s. 1: Lincoln J. Carter, prop.); Detroit, Mich., March 27-April 2, Toledo, O. 3.

ONE MERRY CHAMP: Bowling Green, O., March 29.

UNCLE TOM'S CABIN (Eastern; C. T. Brockway, prop.); Bowling Green, O., March 29.

THE IRVING (Dor Macmillan, mng.); Cartha Mo., March 28-30 Pittsburg, Kan., 31-April 1 Charle. 4-6 Ft. Scott 7-9 Warrensburg, Mo., 10-12 Fulton 13-16, Price 18-20.

THE GUNN AND POLLOCK STOCK: Chattanooga, Tenn., March 29-April 1.

mgr.): Malone, N. C. 1 March 28-29; Richmond, Va.
Gouverneur April 1, Odenburg 2, Watertown 3, Little Rock 11-16.
UNCLE TOM'S CABIN (Eastern): Al. W. Martin's;
Ed. S. Martin, mgr.; Cleveland, O. March 28-
April 2, Detroit, Mich. 3-5, Toledo, O. 10-13.
Grand Rapids, Mich. 14-16.
UNCLE TOM'S CABIN (Western): Al. W. Martin's;
Hall, Don C., mgr.; Pasadena, Cal. 28-29; Los Angeles, Cal. 30-31; San Francisco, Cal. 1-2; San Jose, Cal. 3-4; San Diego, Cal. 5-6; Santa Ana, Cal. 7-8; Orange, Cal. 9-10; Fullerton, Cal. 11-12; Anaheim, Cal. 13-14; Long Beach, Cal. 15-16; Los Angeles, Cal. 17-18; San Francisco, Cal. 19-20; San Jose, Cal. 21-22; San Diego, Cal. 23-24; Santa Ana, Cal. 25-26; Orange, Cal. 27-28; Fullerton, Cal. 29-30; Anaheim, Cal. 31-32; Long Beach, Cal. 33-34; Los Angeles, Cal. 35-36; San Francisco, Cal. 37-38; San Jose, Cal. 39-40; San Diego, Cal. 41-42; Santa Ana, Cal. 43-44; Orange, Cal. 45-46; Fullerton, Cal. 47-48; Anaheim, Cal. 49-50; Long Beach, Cal. 51-52; Los Angeles, Cal. 53-54; San Francisco, Cal. 55-56; San Jose, Cal. 57-58; San Diego, Cal. 59-60; Santa Ana, Cal. 61-62; Orange, Cal. 63-64; Fullerton, Cal. 65-66; Anaheim, Cal. 67-68; Long Beach, Cal. 69-70; Los Angeles, Cal. 71-72; San Francisco, Cal. 73-74; San Jose, Cal. 75-76; San Diego, Cal. 77-78; Santa Ana, Cal. 79-80; Orange, Cal. 81-82; Fullerton, Cal. 83-84; Anaheim, Cal. 85-86; Long Beach, Cal. 87-88; Los Angeles, Cal. 89-90; San Francisco, Cal. 91-92; San Jose, Cal. 93-94; San Diego, Cal. 95-96; Santa Ana, Cal. 97-98; Orange, Cal. 99-100; Fullerton, Cal. 101-102; Anaheim, Cal. 103-104; Long Beach, Cal. 105-106; Los Angeles, Cal. 107-108; San Francisco, Cal. 109-110; San Jose, Cal. 111-112; San Diego, Cal. 113-114; Santa Ana, Cal. 115-116; Orange, Cal. 117-118; Fullerton, Cal. 119-120; Anaheim, Cal. 121-122; Long Beach, Cal. 123-124; Los Angeles, Cal. 125-126; San Francisco, Cal. 127-128; San Jose, Cal. 129-130; San Diego, Cal. 131-132; Santa Ana, Cal. 133-134; Orange, Cal. 135-136; Fullerton, Cal. 137-138; Anaheim, Cal. 139-140; Long Beach, Cal. 141-142; Los Angeles, Cal. 143-144; San Francisco, Cal. 145-146; San Jose, Cal. 147-148; San Diego, Cal. 149-150; Santa Ana, Cal. 151-152; Orange, Cal. 153-154; Fullerton, Cal. 155-156; Anaheim, Cal. 157-158; Long Beach, Cal. 159-160; Los Angeles, Cal. 161-162; San Francisco, Cal. 163-164; San Jose, Cal. 165-166; San Diego, Cal. 167-168; Santa Ana, Cal. 169-170; Orange, Cal. 171-172; Fullerton, Cal. 173-174; Anaheim, Cal. 175-176; Long Beach, Cal. 177-178; Los Angeles, Cal. 179-180; San Francisco, Cal. 181-182; San Jose, Cal. 183-184; San Diego, Cal. 185-186; Santa Ana, Cal. 187-188; Orange, Cal. 189-190; Fullerton, Cal. 191-192; Anaheim, Cal. 193-194; Long Beach, Cal. 195-196; Los Angeles, Cal. 197-198; San Francisco, Cal. 199-200; San Jose, Cal. 201-202; San Diego, Cal. 203-204; Santa Ana, Cal. 205-206; Orange, Cal. 207-208; Fullerton, Cal. 209-210; Anaheim, Cal. 211-212; Long Beach, Cal. 213-214; Los Angeles, Cal. 215-216; San Francisco, Cal. 217-218; San Jose, Cal. 219-220; San Diego, Cal. 221-222; Santa Ana, Cal. 223-224; Orange, Cal. 225-226; Fullerton, Cal. 227-228; Anaheim, Cal. 229-230; Long Beach, Cal. 231-232; Los Angeles, Cal. 233-234; San Francisco, Cal. 235-236; San Jose, Cal. 237-238; San Diego, Cal. 239-240; Santa Ana, Cal. 241-242; Orange, Cal. 243-244; Fullerton, Cal. 245-246; Anaheim, Cal. 247-248; Long Beach, Cal. 249-250; Los Angeles, Cal. 251-252; San Francisco, Cal. 253-254; San Jose, Cal. 255-256; San Diego, Cal. 257-258; Santa Ana, Cal. 259-260; Orange, Cal. 261-262; Fullerton, Cal. 263-264; Anaheim, Cal. 265-266; Long Beach, Cal. 267-268; Los Angeles, Cal. 269-270; San Francisco, Cal. 271-272; San Jose, Cal. 273-274; San Diego, Cal. 275-276; Santa Ana, Cal. 277-278; Orange, Cal. 279-280; Fullerton, Cal. 281-282; Anaheim, Cal. 283-284; Long Beach, Cal. 285-286; Los Angeles, Cal. 287-288; San Francisco, Cal. 289-290; San Jose, Cal. 291-292; San Diego, Cal. 293-294; Santa Ana, Cal. 295-296; Orange, Cal. 297-298; Fullerton, Cal. 299-300; Anaheim, Cal. 301-302; Long Beach, Cal. 303-304; Los Angeles, Cal. 305-306; San Francisco, Cal. 307-308; San Jose, Cal. 309-310; San Diego, Cal. 311-312; Santa Ana, Cal. 313-314; Orange, Cal. 315-316; Fullerton, Cal. 317-318; Anaheim, Cal. 319-320; Long Beach, Cal. 321-322; Los Angeles, Cal. 323-324; 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Orange, Cal. 405-406; Fullerton, Cal. 407-408; Anaheim, Cal. 409-410; Long Beach, Cal. 411-412; Los Angeles, Cal. 413-414; San Francisco, Cal. 415-416; San Jose, Cal. 417-418; San Diego, Cal. 419-420; Santa Ana, Cal. 421-422; Orange, Cal. 423-424; Fullerton, Cal. 425-426; Anaheim, Cal. 427-428; Long Beach, Cal. 429-430; Los Angeles, Cal. 431-432; San Francisco, Cal. 433-434; San Jose, Cal. 435-436; San Diego, Cal. 437-438; Santa Ana, Cal. 439-440; Orange, Cal. 441-442; Fullerton, Cal. 443-444; Anaheim, Cal. 445-446; Long Beach, Cal. 447-448; Los Angeles, Cal. 449-450; San Francisco, Cal. 451-452; San Jose, Cal. 453-454; San Diego, Cal. 455-456; Santa Ana, Cal. 457-458; Orange, Cal. 459-460; Fullerton, Cal. 461-462; Anaheim, Cal. 463-464; Long Beach, Cal. 465-466; Los Angeles, Cal. 467-468; San Francisco, Cal. 469-470; San Jose, Cal. 471-472; San Diego, Cal. 473-474; Santa Ana, Cal. 475-476; Orange, Cal. 477-478; Fullerton, Cal. 479-480; Anaheim, Cal. 481-482; Long Beach, Cal. 483-484; Los Angeles, Cal. 485-486; San Francisco, Cal. 487-488; San Jose, Cal. 489-490; San Diego, Cal. 491-492; Santa Ana, Cal. 493-494; Orange, Cal. 495-496; Fullerton, Cal. 497-498; Anaheim, Cal. 499-500; Long Beach, Cal. 501-502; Los Angeles, Cal. 503-504; San Francisco, Cal. 505-506; San Jose, Cal. 507-508; San Diego, Cal. 509-510; Santa Ana, Cal. 511-512; Orange, Cal. 513-514; Fullerton, Cal. 515-516; Anaheim, Cal. 517-518; Long Beach, Cal. 519-520; Los Angeles, Cal. 521-522; San Francisco, Cal. 523-524; San Jose, Cal. 525-526; San Diego, Cal. 527-528; Santa Ana, Cal. 529-530; Orange, Cal. 531-532; Fullerton, Cal. 533-534; Anaheim, Cal. 535-536; Long Beach, Cal. 537-538; Los Angeles, Cal. 539-540; San Francisco, Cal. 541-542; San Jose, Cal. 543-544; San Diego, Cal. 545-546; Santa Ana, Cal. 547-548; Orange, Cal. 549-550; Fullerton, Cal. 551-552; Anaheim, Cal. 553-554; Long Beach, Cal. 555-556; Los Angeles, Cal. 557-558; San Francisco, Cal. 559-560; San Jose, Cal. 561-562; San Diego, Cal. 563-564; Santa Ana, Cal. 565-566; Orange, Cal. 567-568; Fullerton, Cal. 569-570; Anaheim, Cal. 571-572; Long Beach, Cal. 573-574; Los Angeles, Cal. 575-576; San Francisco, Cal. 577-578; San Jose, Cal. 579-580; San Diego, Cal. 581-582; Santa Ana, Cal. 583-58

Fred Wagner, mgr.): Ottawa, Can., March 28-30.
 Quebec, 31-April 2. Montreal 4-9.
 UNCLE TOM'S CABIN (Stetson): Wm. Kibble,
 mgr.): Shelbyville, Wis., March 29. Appleton 30,
 Neenah April 2. Green Bay 3. Oshkosh 4.
 UNCLE TOM'S CABIN (Martin J. Dixon, mgr.):
 HAMMOND STOCK: Creston, Ia., March 28-April 1.
 HARDCUT COMEDY (Chas. K. Harris, mgr.):
 Providence, R. I., March 28-April 2.
 HARRIS-PARKINSON (Robt. Harris, mgr.): H
 erson, Ky., March 28-April 2.
 HICKMAN-BESSEY: Muscatine, Ia., March 28-A

Brooklyn, N. Y., March 28-April 2.
UNDER SOUTHERN SKIES (Eastern): Harry Doel
 Parker, mgr.; Milford, Mass., April 4. Attleboro
 5, Marlboro 6, Clinton 7, Lynn 8, 9, Bangor, Me.,
 11, Augusta 12, Togus 13, Bath 14, Lewiston 15,
 Portland 16, Portsmouth, N. H., 18, Dover 19.

UNDER SOUTHERN SKIES (Western; Harry Dow Park; mgr.): Rochester, N. Y., April 4-6. Syracuse 1-4. Ogdensburg 1-1. Brockville, Can., 12. Bellville 13. Kingston 14. Ottawa 15. 18. Montreal 19-25.

UNDER TWO FLAGS: Cleveland, O., March 27-31. Win., 3-10. Dubuque, Ia., 11-18.

400-LAND STANLEY: Vienna, O., March 28-April 1.

HOWARD STOCK (A. G. Howard, mgr.): Gloversville, N. Y., March 28-April 2. Johnstown 4.

HOYT'S COMEDY: Troy, Miss., March 28-April 1. Chattanooga, Tenn., 4-9.

WAINWRIGHT, MARIE: Burlington, Ia., March 29.
Peoria, Ill., 30. Bloomington 31, Champaign April 1.
Springfield 2.

WALSH, BLANCHE (Wagenbals and Kemper, mtrs.):
Whetcom, Wash., March 29. Westminster, B. C., 30.

IMPERIAL STOCK (C. Geo. Hamilton, mgr.):
Antonio, Tex., March 6-May 15.

KARROLL, DOT: Boston, Mass., March 28-April
Yonkers, N. Y., 4-9. Chester, Pa., 11-16.

KELLER STOCK: Pittsburg, Kan., March 28.
Rich Hill, Mo., 31-April 2. Lamar 4-6, Nevada 28.

WARD AND VOKES (Charles D. Wilson, mgr.):
Brooklyn, N. Y., March 28-April 2, 1934.
Vancouver, B. C., April 1, letoria 2. Seattle, Wash.
4-6, Tacoma 7, Ellensburg 8, North Yakima 9, Spokane 11, 12, Wallace, Ida., 13, Missoula, Mont., 14, Butte 15, 16.
BRIEF 11-13, Minneapolls 14-16.
KENNEDY, JAMES O. E. Wee, mgr.): York, Pa., March 28-April 2, Cumberland, Md., 4-9, Lebanon, Pa., 10-16.
KEYSTONE DRAMATIC: Lowell, Mass., March 14-April 2.
KING DRAMATIC (F. P. Clocknor, mgr.): Jacksonville, Fla., March 28-April 2.

WAS SHOT TO DEATH by Carl Olson, May 7, 1968.
la., April 1. Shelby, Neola 3.
'WAY DOWN EAST (Wm. A. Brady's): Jersey City, N.J., March 28-April 2.
'WAY DOWN EAST (Wm. A. Brady's): Jersey City, N.J., March 28-April 2.
'WAY DOWN EAST (Wm. A. Brady's): J. Claude Gilbert, mch.: Sheboygan, Mich.; March 3. Pon du Lac 4. Mapleton 6. Appleton 7. New London 8.

KLARK URBAN: Newport, Vt., March 28-April 2.
Seabrooke, Can., 4-10.
LA VERNA-MOORE STOCK: Oakland, Ill., March 28-April 2.
LOCKES, THE: Leona, Kan., March 28-April 2.
LONG, FRANK E. STOCK (J. A. Lacy, mch.)

Green Bay 9, Menominee 11, Oconto 12, Antigo 1
Rhinelander 14, Iron Mountain 15, Ishpeming 16.
'WAY DOWN EAST' (Wm. A. Brady's): Brooklyn.
N. Y. March 28-April 2.
WEARY WILLIE WALKER (Harry Dull, mgr.):
Cedar Rapids, Ia., April 1. St. Joseph, Mo., 7-9.
Fond du Lac, Wis., March 28-April 2, Merrill 4
LYCUREM STACE (E. G. Grosblom, mgr.): Cherry-
Kan., March 28-April 2, Altamont 4-6, Pittsburg
7-9.
LYONS, LILLIAN (Dean and Ozle, mgrs.): Can-
o., March 28-April 2.

OMAHA, Neb., 10, Des. Mincs. la., 11-13.
WEALTH AND POVERTY (John J. Brophy, mgr.):
 Portsmouth, N. H., March 29, Nashua 30, Manchester
 31-April 1, 2.
WEDDED AND PARTED: St. Paul, Minn., March
 28-April 2.
WOMEN LOVE (Frank W. Nason, mgr.):
 MANKATO, Minn., LEON Leopoldic Tatum, m.
 Rock Island, Ill., March 28-30, Moline 31-April
 1, Cannon 1-4, Canton 7-9, Cokoh, Ia., 11-13.
MACY WILDER (J. K. Kessel, mgr.): Christ-
 W. Va., March 28-April 2, Washington, Pa.,
 Franklin 11-13, Jamestown, N. Y., 17-23.
MARKS BROTHERS (R. W. Marks, mgr.): Little

WHEN WOMEN LOVE WITHIN: Holyoke, Mass.,
 Jersey City, N. J., March 27-April 2, Holyoke,
 Mass., April 4.
 WHY GIRLS LEAVE HOME: St. Louis, Mo., March
 27-April 2, Kansas City 3-9.
 WHY WOMEN SIN (M. W. Taylor, mgr.): Boston,
 Mass., April 4-9, Providence, R. I., 11-18, Worcester,
 N. H., March 28-April 2, Montpelier, Vt., 4-9, R.
 11-16.
 MARKS BROTHERS (Joe Marks, mgr.): Broom-
 field, Mass., March 28-2, Oshawa 4-9, Port Hope 11-14,
 burg 15-18.
 MARKS STOCK (Tom Marks, mgr.): Chatham, O.

WILLARD, KATHERINE (Edward C. White, mgr.):
Charleston, Ill., March 29, Paris 30, Terre Haute,
Ind., 31, Frankfort April 1, Muncie 2.
YON YONSON: Chicago, Ill., March 27-April 2, Colum-
bus, O., 4-6 Dayton 7-9, Indianapolis, Ind., 11-13.

YORK STATE FOLKS (Fred E. Wright, prop.):
Olean, N. Y., March 29, Hornellsville, Mo., 31, Corning
April 2, Cortland 4, Auburn 5, 6, Ogdensburg 7,
Watertown 8, Oswego 9, Syracuse 11-13, Rochester
14-16.
YORK STATE FOLKS (Chas. D. Miller, mgr.): MIL-
WAUKEGON, Wis., March 28-April 2, Shawano, Wis., 3-4,
MILWAUKEE, Wis., 5-6, Oshkosh, Wis., 7-8, Appleton, Wis.,
9-10, Kaukauna, Wis., 11-12, Port Washington, Wis., 13-14,
Kenosha, Wis., 15-16, Racine, Wis., 17-18, Milwaukee, Wis.,
19-20, Waukegan, Ill., 21-22, Chicago, Ill., 23-24, St. Louis,
Mo., 25-26, Kansas City, Mo., 27-28, Omaha, Neb., 29-30,
Lincoln, Neb., 31, St. Paul, Minn., April 1, Minneapolis,
Minn., 2, Duluth, Minn., 3, St. Cloud, Minn., 4, Grand
Rapids, Mich., 5, Lansing, Mich., 6, Detroit, Mich., 7-8,
Ann Arbor, Mich., 9-10, Toledo, Ohio, 11-12, Cleveland,
Ohio, 13-14, Columbus, Ohio, 15-16, Cincinnati, Ohio, 17-18,
Indianapolis, Ind., 19-20, Louisville, Ky., 21-22, Nashville,
Tenn., 23-24, Knoxville, Tenn., 25-26, Memphis, Tenn., 27-28,
Jackson, Miss., 29-30, New Orleans, La., 31, Houston,
Tex., April 1, Dallas, Tex., 2, Fort Worth, Tex., 3-4, San
Antonio, Tex., 5-6, Austin, Tex., 7-8, El Paso, Tex., 9-10,
Phoenix, Ariz., 11-12, Salt Lake City, Utah, 13-14, Denver,
Colo., 15-16, Albuquerque, N. M., 17-18, Santa Fe, N. M.,
19-20, Las Vegas, Nev., 21-22, Reno, Nev., 23-24, San Francisco,
Calif., 25-26, Los Angeles, Calif., 27-28, San Diego, Calif.,
29-30, Portland, Ore., April 1, Seattle, Wash., 2, Tacoma,
Wash., 3, Olympia, Wash., 4, Everett, Wash., 5, Bellingham,
Wash., 6, Vancouver, B. C., 7-8, Portland, Me., 9-10, Bangor,
Me., 11-12, Lewiston, Me., 13-14, Augusta, Me., 15-16, Portland,
Maine, 17-18, Boston, Mass., 19-20, New York City, N. Y.,
21-22, Philadelphia, Pa., 23-24, Pittsburgh, Pa., 25-26, Erie,
Pa., 27-28, Buffalo, N. Y., 29-30, Albany, N. Y., April 1,
Syracuse, N. Y., 2, Rochester, N. Y., 3, Binghamton, N. Y.,
4, Ithaca, N. Y., 5, Oneonta, N. Y., 6, Elmira, N. Y., 7-8,
Watkins Glen, N. Y., 9-10, Cortland, N. Y., 11-12, Olean, N. Y.,
13-14, Jamestown, N. Y., 15-16, Tonawanda, N. Y., 17-18,
Buffalo, N. Y., 19-20, Niagara Falls, N. Y., 21-22, Buffalo,
N. Y., 23-24, Niagara Falls, N. Y., 25-26, Buffalo, N. Y.,
27-28, Niagara Falls, N. Y., 29-30, Buffalo, N. Y., April 1,
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Falls, N. Y., 20, Buffalo, N. Y., 21, Niagara Falls, N. Y.,
22, Buffalo, N. Y., 23, Niagara Falls, N. Y.,

STOCK COMPANIES.

BAKER THEATRE (Geo. L. Baker, mgr.): Seattle, Wash., March 27-April 17.
BALDWIN: Cleveland, O., April 4-Indefinite.
BALDWIN-MELVILLE: New Orleans, La., Sept. 12-Indefinite.

BOWDOIN SQUARE: Boston, Mass.—Indefinite.
BOYLE: Nashville, Tenn.—Indefinite.



S. R. G.—For week of March 30, members of Weber and Fields, Eternal City, Blanche Water, *etc.* of Sulu companies.
Rates—\$4.50 to \$5.00 a week, Single or Double.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1876.]

The Organ of the American Theatrical Profession

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121 WEST FORTY-SECOND STREET
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FOREIGN BUREAU:

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EDITOR.

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One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents. Foreign subscription, \$5.50 per annum, postage prepaid.

Telephone number, 351, 353 West Street.
Registered cable address, "Dramatic Mirror."
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Currier St., Agents St.; Norman's Tourist Agency, 10 Regent St., W. C. Anglo American Exchange, 5 Northumberland Ave., W. C. In Paris at Bruckmann's, 17 Avenue de l'Opera. In Liverpool, at Latham's, 20 Lime St. In Sydney, Australia, Smith & Co., Moore St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - APRIL 2, 1904.

Largest Dramatic Circulation in the World.

THE DICTATES OF WISDOM.

THE Theatrical Trust, fortified by the combination which gives it control of many popular-priced theatres as well as of most of the better houses throughout the country, nevertheless fails to impress itself upon the public as a combination from which anything desirable can flow to the American theatre as a whole. On the contrary, its latest device for maintaining its hold has but served newly to call attention to its methods, which are foreign to any idea of liberty or development in the theatre, and which have been largely responsible for the worst theatrical season that has been experienced in this country, all things considered.

The comments of influential newspapers published in THE MIRROR last week show the attitude of the thoughtful press on this subject and illustrate an intelligent survey of matters theatrical by persons who decline to shut their eyes to conditions or be influenced or misled by the "explanations" of the Trust that would seem to carry the idea that the Trust is a philanthropic institution instead of one of the most pernicious combinations ever formed in this country—which has many others—for a sort of free-booting at the expense of a great institution and the public and for the sole benefit of the few shrewd merchants who have undertaken—and thus far successfully prosecuted—a plan to enrich themselves at the expense of others.

The Indianapolis News, after reviewing the attempts of prominent actors—attempts weakly made, it must be confessed—to maintain independence at the time the Trust was formed, recites the results of Trust rule on the drama and the theatre of this country. "For years," says the News, "we have had whatever the Syndicate people chose to give us, instead of the natural growth of the drama that might be expected from legitimate competition and unfettered enterprise. The result is apparent to any thinking man, to any intelligent lover of the drama. Sensationalism, Clyde Fitchism, the ready-made play, meretricious, often vulgar, without literary worth, violating and travestying all the finer principles of the dramatic art—cheap, gaudy, valueless 'shows' in which jingly music and the frou-

frou of skirts take the place of acting—all this is what, in the main, the years of Syndicate rule have given to the people of America." The News predicts that the latest device of the Trust to perpetuate its power and control in an attempt to defeat independent action presents a state of affairs "too disgraceful, too subversive of the public good, to last," and it notes, as a good sign, that the public of the East has revolted against the nondescript and characterless offerings that typify the ideas of the Trust as to dramatic art and public demand. "In spite of gaudy advertising and money lavishly spent, the tawdry entertainments offered have been rejected. Failure after failure of theatrical attractions this season tells but too surely that the public is gradually awakening to a true realization of the situation. And it is the theatrogoing public that has to demand its rights" in order to work a reform.

The Milwaukee Journal notes a matter attention to which has been drawn by THE MIRROR, namely, that, with all its precautions to fortify its hold on the theatre of America, the Trust, with scores of theatres added to its system, will next season face conditions even worse than those of this season. It will have little or nothing to send out through the country but the failures of this season in New York. But the managers in other cities—or, rather, the persons who pose as managers, but have no control whatever over their theatres—must take whatever the Trust decides to send to them, and they seem to be so thoroughly in the power of the Trust that they would not have the temerity to close their theatres rather than impose upon their publics by playing one after another the "attractions" that have been rejected in New York this season as of no value. The Spokesman-Review, of Spokane, Wash.—a city in a territory which the Trust has manipulated as it pleased, by the way—questions results in that part of the country. "It remains to be seen," it says, "whether theatre managers, players and the public will permanently acknowledge the authority of these Syndicate barons. As it is now, the people get what the Trust is willing to give them; local managers are at the mercy of those who do the booking; actors and actresses are merely cattle, driven hither and thither wherever the Syndicate thinks money is to be made. From all of these people the Trust extorts tribute, and it grows fatter and more insolent as its sovereignty and influence increase."

"What the theatre wants," says the New York Evening Post, "meaning the entire dramatic institution—playwrights, actors, and managers—is the abolition of the whole Syndicate system, which, in its way, is a sort of protection, and the restoration of free trade, with every theatre upon its own bottom, stars reduced to the level of actors and paid according to their specific, not their artificial value, and managers in healthful rivalry, not in a commercial conspiracy." It may be added to this that free trade is the only specific for the theatre, as it is for every other art or profession. Under it—and it is but another name for freedom—none but the untalented and the incompetent can suffer, while merit has full liberty to assert itself, and the rewards are legitimate because they are just.

THE SPRING SEASON.

THIS week is commonly considered the most unfavorable of the year for the theatres. Although most theatres—especially in the large cities—remain open, many companies have closed for the week, and a goodly number have ended a season that has been peculiarly unfortunate as to business.

In New York throughout Lent thus far business in a few theatres has been almost as good as at any time during the season. In fact, it has encouraged the belief in some quarters that the Spring season will in a measure offset by its prosperity the bad times that so many theatres and companies experienced throughout the early part of the theatrical year.

Much as to the business to be done for the rest of the season will, of course, depend upon the weather. If the Spring continues cool, the theatres may expect to prosper in an unusual degree. A large number of new attractions are yet to try their fortunes in New York, and it is to be hoped that they will show a far larger percentage of successes than the season thus far has developed. A few attractions now running that are near or have passed one hundred performances may be expected to continue in any event well toward Summer, for the play that strongly survives Lent this year after having achieved an antecedent success must have a notable vitality.

STROLLERS AND ACTORS DINE.

On Sunday evening the Strollers gave their annual theatrical dinner in the clubhouse of the organization in Madison Avenue. Edward Pales Coward was the toastmaster, and among the guests were many prominent actors now playing in New York.

DEATH OF MINNIE MONK.

Minnie Monk, favorably known to American playgoers for nearly half a century, died suddenly and without warning at her home in this city on March 21. She was this season a member of James K. Hackett's company, playing the role of the Duchess of Wolverson in The Crown Prince. She returned to New York with the company on Sunday, March 20, and though apparently in the best of health she complained of being greatly fatigued. On Monday morning she took breakfast in her room. Her landlady and intimate friend, Mrs. Rhoad, saw her then for the last time. Later in the day a servant knocked at the door, and receiving no response went away, believing that Miss Monk was asleep. On Tuesday morning, when again there was no answer to repeated rap, the door was forced open and Miss Monk was found dead, seated at her breakfast table, with a copy of Macbeth lying open in her lap. It is supposed that she was stricken with heart disease soon after Mrs. Rhoad left the room on Monday.

Miss Monk was born in Germany sixty years ago and came to America when a little child with her father, who was a musician, and her sister, Ada Monk, who was well known on the stage up to the time of her death, about six years ago. The family name was then spelled Monck, and the two sisters were the stars of a little company called the Monck Juvenile Troupe of Jubilee Comedians. When the sisters outgrew this line of work they separated—Ada Monk to continue in comedy and Minnie Monk to seek success in the serious drama.

During her long career Miss Monk played leading heavy parts in the Shakespearean and standard repertoire in support of the greatest tragedians who appeared on the American stage. She was long with Edwin Booth and Lawrence Barrett; she supported Tommaso Salvini during one of his American tours, and she played also with Thomas W. Keene. During the latter years of her career she was with Richard Mansfield, Robert B. Mantell, the Wilford Clarke Stock company, and the Quo Vadis company. She made her last appearance in New York a few weeks ago, at the West End Theatre, in The Crown Prince.

Miss Monk is survived by one relative, John O. Hewitt, the actor, who is the son of her sister, Ada Monk.

The remains were taken in charge by the Actors' Fund, and the funeral services were held last Thursday morning in the Church of the Messiah, to the congregation of which Miss Monk belonged. The Rev. Dr. Colyer officiated at the ceremony, and there were many prominent members of the profession in attendance. Floral tributes were sent by the Professional Woman's League, Mr. Hackett, and others. The burial was made in the family plot in Greenwood Cemetery.

IRVING'S FAREWELL.

Sir Henry Irving and his company sailed last Saturday on the Jacobus for London. At the final performance of his tour at the Harlem Opera House on Friday evening the distinguished actor said:

Ladies and Gentlemen: It has been a privilege to act before the American audience, and it is a privilege to thank you—and, through you, to thank the great public of America—for the gracious and inspiring welcome that we have received. All good things come to an end, and we particularly feel this, knowing that our American season ends to-night. It is the close of a pleasant experience that we shall always remember.

On a memorable occasion, more than twenty years ago, we were first welcomed to America—here, in your hospitable city. Other visits have succeeded the first, and not a harking note nor an unkind word has ever changed to mar the happiness of our intercourse with the great public of America. This is a memory that I shall always cherish.

As said by Shakespeare:

"I count myself in nothing else so happy

As in a soul remembering my good friends."

You will not long remember me. The actor is soon forgotten. But shall I long remember you, and recall your cheering plaudits and your constant kindness. For my company and for myself, I thank you, and would ask you to think of us as ever your grateful and loyal servants.

We are to sail away to-morrow, and, in bidding you farewell, I can only tell you that our hearts are full of gratitude and affection. The wish in my heart and on my lips is to bless America.

Before embarking with his company on the Jacobus on Saturday morning, Sir Henry divulged certain of his plans for the future. About the middle of April he will begin a tour of the English provinces in Becket, with an entirely new equipment of scenery and costumes in place of the old ones which were destroyed by fire. Next season it is likely that he will appear in Australia—negotiations to that end being now under way. In case these are not concluded he will probably come again to America, though not under the management of Charles Frohman. Sir Henry said that he hoped to have Ellen Terry with him again next year in case he secured a play containing a suitable role for her.

ACTORS' SOCIETY BUILDING FUND.

The total amount of paid-in subscriptions to the Building Fund of the Actors' Society was at the end of last week \$1,368.61. The committee has been notified that additional subscriptions of more than \$100 are now on their way from the West. Preparations for the benefit performance in Philadelphia are going forward finely, and the outlook for other similar enterprises is encouraging. The subscribers last week were as follows:

Adams, Adelle, \$1; Aiken, Specimens, \$5; Barrett, Rose C., \$1; Beebe, George, \$1; Benjamin, Edwin L., \$1; Browne, George L., \$1; Burns, Jessie, \$1; Burton, M. E., \$1; Boardman, George L., \$1; Canada, Christine, \$1; Clinton, \$1; Contribution Box \$5; Cleveland, Maude, \$1; Colt, Sam, \$2; De Barry, Katherine, \$2; De Forrest, Harry, \$1; Dunn, Orson M., \$1; Emery, H. B., \$1; Evans, Almee Hunter, \$1; Fenberg, George M., \$1; Ferguson, Dave, \$1; Finn, John F., \$1; Forrester, Frederick, \$2; Frederick, Oscar, \$1; Frederick, William, \$1; Freund, Elwood, \$1; Granger, W. F., \$1; Hanford, Charles B., \$1; Hanley, M. E., \$1; Hanlon, Dorna, \$1; Harris, Joseph, \$1; Herne, Katherine C., \$1; Horne, Fred G., \$2; Jameson, Frank E., \$2; Kingston, Cecil, \$1; Kingston, Hattie Neville, \$1; Liggett, Madeline, \$1; McNeill, Marie, \$1; O'Brien, Annie, \$1; Pollock, Mrs. W. C., \$1; Ray, Helen, \$1; Rice, Charles F., \$1; Risler, Rosa, correspondent of THE MIRROR at New Lexington, O.; Salter, Harold, \$1; Schluter, Edward A., \$1; Sinclair, George H., \$1; St. Machines, \$1 cents; Stewart, Charles H., \$1; Storch, Cliff C., \$1; Stock, J. Merton, \$2; Sylvester, Frank L., \$2; Simms, Leah, \$1; Todd, William R., \$1; Van Buren, A. H., \$2; Walker, Antoinette, \$1; Walker, F. Lawrence, \$1; Ward, Ida, \$1; Ward, John F., \$1; Welby, Grace, \$1; White, Eben, \$1; Wolley, Mark, \$1; Zollman, Virginia, \$5.

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AN ACTOR'S ROMANCE. By Theodore Kremer. AGAINST THIS NATION. By Ruth Everett. BY WAGER OF BATTLE. By Mrs. Jannette Pardee Martin.

THE CHRISTMAS TREE. By Chester Henry Keogh.

THE CINGALESE. By James T. Tanner; lyrics by Adrian Ross, music by Lionel Monckton; additional lyrics and numbers by Paul A. Rubens and Percy Greenbank.

COURT ROYAL. By F. L. O'Reilly.

IDALIA. By Mary A. Rose.

ISRAEL ISAAC. By Hal Reid.

MRS. BLISS' NEPHEW. By J. C. Richards.

OLD MAID'S DECEPTION. By Homer Earnest Campbell.

AN OLD MAN'S HOBBY. By William L. West.

THE OLD SCHOOL AT HICK'RY HOLLER. By Lulu Fitzgerald.

THE RED CARNATION. By Elizabeth Lee Shepherd.

ROCKHAVEN. By F. L. O'Reilly.

SAM GRIMES. By Richard M. Stolorow.

LE SECRET DE POLICHINELLE. By Pierre Wolff.

THE SHEPHERD KING. By Arnold Reeves and Wright Lorimer.

DIE THORRICHTEN JUNGFRÄUEN. By Paul Haupt.

A VENETIAN ROMANCE. Book by Cornelia Osgood Tyler; music by Frederick Colt Wright.

THE WEST POINT CADET. Book by Willie Edouin; music by Alfred Muller Norden.

THE WIFE OF MILITUS. By Henry C. Miller.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

LAMONT AND PAULETTE, Butler, Pa.: There has been a play called The Heart of the Rockies.

H. K. M., Chicago: Gus Williams has appeared in O What a Night.

B. R. M., Buffalo, N. Y.: When the actor of whom you speak answers THE MIRROR, you shall be answered in this column.

F. H. H.: No, it was not. The Baffin's Bay song belongs to The Wizard of Oz, and not to The Sultan of Sulu.

F. B. BLANCHARD, St. Louis: All of the fifteen plays you inquire about may have been done in England within the past twenty years.

RUTH L. S., St. Louis: To find who played the leading part in "Nos. 1, 2, 3 and 4 companies" would entail too much time going over MIRROR files.

M. M., Dudley, N. J.: The best way for you to obtain a position on the stage is to prepare yourself for it, and then join the Actors' Society, in West Fortieth Street, near Broadway.

E. C. BATES: 1. The librettist and composer share royalties. If the royalties are six per cent. each receives three per cent; if ten, each receives five.

ANDREW HUNTER, Holyoke, Mass.: A boy of fifteen is pretty sure to obtain a vacancy by going to headquarters and politely asking for it without hesitancy or false modesty, if he is prepossessing, and is fitted for it. Don't write for it.

HENRY E. SCHWAB, Milwaukee, Wis.: 1. Read THE MIRROR's correspondents' letters. 2. A letter to her, in care of THE MIRROR, will be advertised, she will see it, send for it, and it will be forwarded.

MARION COOPER, Chicago: 1. Richard Buhler is the star in Paul Revere this season. To find the others, read THE MIRROR's correspondents' letters. 2. There was a notice of Frederick Hartley's death in THE MIRROR of Feb. 20.

X. Y. Z., Scranton, Pa.: 1. Read THE MIRROR's correspondents' letters from week to week. 2. She has been so long away from New York that she is lost to sight. 2. Write to Witmark and Sons. 4. You ask for the principals in a play, but you do not specify the when and where.

HENRY WESTON GRAY, Albany, N. Y.: 1. Sir Charles Young wrote Jim the Penman. It was produced Nov. 1, 1887, in the Madison Square Theatre, with this cast: James Hackett, Frederic Robinson; Baron Hartford, W. J. Le Moine; Captain Redwood, E. M. Holland; Lord Deakin, Louis F. Massen; Jack Ralston, Walden Ramsay; Mr. Chapoteau, C. P. Flockton; Mr. Netherby, Harry Holliday; Dr. Pettyside, William Davidge; Agnes Ralston, Maud Harrison; Lady Dunscombe, Mrs. E. J. Phillips; Louis Perival, H. M. Pitt; George, Herbert Millward; Mrs. Ralston, Agnes Booth; Mrs. Chapoteau, May Robson. It was originally acted in Chicago. 2. The Butterflies was written by Henry Guy Carlton and produced in Palmer's Theatre, Feb. 6, 1894. The cast: Frederick Ossian, John Drew; Andrew Strong, Lewis Baker; Hiram Green, Harry Harwood; Barrington, Arthur Byron; Nathaniel Bliser, Leslie Allen; Coddie, Frank E. Lamb; Mrs. Ossian, Annie Adams; Suzanne Ellis, Olive May; Mrs. Beverly Stuart-Dodge, Kate Meek; Miriam, Maud Adams.

LETTERS TO THE EDITOR.

A Pathetic Case.

March 20, 1904.

To the Editor of The Dramatic Mirror: Sir.—Would you please be so kind as to try to find out the address of Mrs. Ben Leavitt? She was known in the profession as Lulu Leavitt, and acted in two or three theatres in New York. This is most important, for I want her to know her brother's fate. He is my husband, and has lost his mind and is in the asylum. So please try and get her address for me, as I am left with three children. Yours truly,

122 Ivy Avenue, San Francisco, Cal.
[Perhaps a MIRROR reader can help the writer of the above, who nervously forgot to sign her name. If so, please write to THE MIRROR or above address.]

A Midnight Marriage.

YORK CLUB, LONDON, March 14, 1904.

To the Editor of The Dramatic Mirror: Sir.—I am much obliged by Walter Fessler's letter, as it confirms, maybe unnecessarily, the copyright of the title "A Midnight Marriage," pertaining to my drama. I remember hearing from Mr. Redmond when he was producing the play, that some one had claimed the name and that he had to make some pecuniary compensation, but I did not know that my long-remembered and ever-cherished friend, Frank Carlos Griffith, had had anything to do with the business. When Ohnet's Maître de Forges was in rehearsal at the St. James, the London newspapers stated that the English version would be called A Midnight Marriage, but I wrote to Mr. Kendal, telling him that the title had been secured by me. I received a polite reply, but could not get less from Mr. Kendal, and the comedy was called The Ironmaster. Evidently A Midnight Marriage is an attractive title for dramatists. With apologies for this further intrusion on your space, which I trust with your usual courtesy you will grant me, and with many thanks, yours obediently,

CHARLES OSBORNE.

Conditions Have Changed.

To the Editor of The Dramatic Mirror: Sir.—I read with interest the article in THE MIRROR recently by Rose Eytting, arguing against actors' colonies and the spirit of exclusiveness that has tended to keep the profession out of touch with the rest of the world socially. Approaching a different tendency, I wish to relate an incident of travel. On the evening of Friday, March 11, when the Northwestern Limited pulled out of Chicago, attached to the rear end of the train was the private car of President Moore, of the Oregon Central Railroad. His invited guests on this occasion were Al Ringling, of Ringling Brothers' Circus; Walt M. Leslie, business manager for Gus Hill, and W. H. Gibson, traveling passenger agent of the Chicago and Northwestern Railway.

Could one picture twenty years ago this noted railroad man having two "showmen" for his invited guests on his private car? Truly, things have changed. The state of the stage today is a leader among men. It is safe to say that no more pleasant evening was ever spent by the parties named than this one. Toasts were by the parties, the evening, and at Mr. Leslie's suggestion they all toasted THE MIRROR. President Moore invited Mr. Ringling and Mr. Leslie, with Passenger Agent Gibson, to spend a couple of weeks with him on a hunting trip in Oregon.

Respectfully yours,
WALT M. LESLIE,
Business-Manager Gus Hill's Happy Hooligan company.

Where They Needed Help.

1920 Broadway, New York, March 24, 1904.

To the Editor of The Dramatic Mirror: Sir: I have been a constant reader of your valuable paper for ten years, and have kept it on file, in my Lyceum Cafe, next door to the old Lyceum Theatre, in Fourth Avenue, for six years, to accommodate Mr. Hackett, Mr. Keely, Mr. Unitt, Mr. Sothman, and many more actors, and in my present place it has been on file since I came into possession. This is the first time that I have troubled you. Something in your present issue troubles me. When you speak, under "Carnegie and a National Theatre," of Caesar, Napoleon, Washington, and Lincoln needing help, without being "weak," when and where did those great men need help? Respectfully yours,
F. J. DUFFY.

[Caesar needed help when he was captured by the Sicilian pirates, and his friends had to raise \$50,000 to ransom him; Napoleon needed help when, as a young man, he was on the way to the Seine to commit suicide, and met a friend who helped him, when he was down to his last dollar, with all his relatives depending upon him (see J. S. C. Abbott); Washington needed help when France sent it, in the shape of Lafayette and Rochambeau; and Lincoln needed help when he called for one hundred thousand men. Yet not one of those immortals was "weak."]

THE USHER



There was an unprecedented sight last Thursday night in the centre of the East Side Ghetto. Crowds of the picturesque inhabitants of that teeming quarter gathered to see the uptown contingent arrive at Clinton Hall to witness the Ajax of Sophocles represented by a cast drawn from the Greek colony.

The new building, erected through the energies of the devoted Settlement workers, flanked by dingy tenements, made a brave show architecturally behind its streaming electric lights, and these same lights illuminated the squalid street and threw into striking contrast the strangely garbed, curious, silent denizens on-looking from the opposite sidewalk and the fashionably dressed women and men in evening clothes that were coming in carriages, electric cabs, or reaching this *terra incognita* by footing it from the Bowery.

The visitors on their way to the hall upstairs passed a restaurant and café—conducted for the convenience of the neighborhood—where, amid decorations in green oak and the music of a uniformed Hungarian band, many were dining.

The hall itself is commodious. A temporary stage was set with the single scene used in the tragedy. There was little attempt at pictorial illusion. A drop showed the Trojan coast, there were some foliage wings, a home-made tent, an altar, with the familiar rams' heads surmounted by faggots, illuminated with an electric bulb. For this particular absence of realism more than one spectator heaved a sigh of relief, as the audience were packed close together in movable seats, and had an alarm of fire occurred not many of the throng would have gotten down the single, turning stairway in safety to the street. The Mayor's committee evidently were not aware of conditions in Clinton Street and the sublime disregard there shown for the laws and ordinances.

The performance of Sophocles' work by these Greek amateurs was in the nature of a delightful surprise. Nearly everybody attended out of curiosity, and because a novelty always draws in this town of ours; but it is safe to say that everybody secretly expected to be bored to death by the obsolete classic and by the embryo actors.

The pushcart industry is not regarded as a particularly promising school of preparation for a difficult style of dramatic art. Besides, your reader of Greek masterpieces knows that Ajax is duller than the other plays of Sophocles.

There was scarcely a moment during the hour and a half that the representation lasted, however, that was not interesting. A condensed description of the plot and scenes put the auditors in a condition to follow the performance clearly, while the acting was lucid, direct and convincing.

The occasion furnished an object lesson to our dramatists, actors, and managers. A tragedy written twenty-four hundred years ago, enacted by amateurs drawn from the humble ranks of a small foreign colony and wholly ignorant of stage technique, without scenic glamor or embellishment, riveted the attention and won the enthusiastic plaudits of an intelligent and exacting assemblage.

The title-role was admirably acted by a man whose diction was virile and passionate, and whose personality was impressive. Teucros was played earnestly, while the handsome young Greek who appeared at Menelaos gave his one strong scene vividly. Odysseus and Athena were satisfactorily represented. The lugubrious role of Teemessa was assumed by Mabel Hay Barrows, who also trained the members of the cast and directed the performance. Miss Barrows was statuesquely graceful, but vocally and emotionally deficient. Her real triumph lay in the general excellence of the performance, whose success was due to her skill and patience.

The chorus was an interesting feature. Bare legs, feet, and arms lent a touch of primitive realism to the Salaminian sailors. They chanted the words to music written by Willys Kent in what can be imagined as the Greek style, and they danced rhythmically. Tall and short, fat and lean, the score performed their difficult share in the work admirably and wore the ancient Greek dress as though born to it.

It would be a wise move for Miss Barrows to bring the Greek play and players to an uptown theatre. They would be a genuine attraction, for what they do is more entertaining and more valuable than many of the exhibitions that have occupied the metropolitan stage this season. Unlike Daudet's Drummer of Provence, they would bear successfully the test of transplanting.

Barrie's delightful comedy, The Admirable

Crichton, which has run for several months at the Lyceum, will be withdrawn on Saturday night. There is said to be a probability that Mr. Gillette will not take the play on tour himself next season, but will appear in a new drama of his own upon which he has been at work for some time. Mr. Gillette is not altogether happy in the character of the sublimated English butler. Temperament and Yankeeism naturally make it impossible for him to fully embody the part. The whimsical humor of the comedy has been enjoyed, but, except during the early weeks of the run, The Admirable Crichton has not been so successful from the box-office point of view as its merits deserved. If Mr. Gillette does not continue in this play it will probably be sent out next season with some other actor in the part.

Life sums up the present theatrical season in a few words: "The American public is now suffering the natural result of permitting a commercial monopoly to have complete control of its drama for a number of years. The Trust's methods have been so strongly directed to stamping out independent effort that it seems completely to have strangled ambitions in the direction of stage writing. By its control of theatres and its methods of forcing inferior productions down the throats of the public it has diverted the rewards of the theatre to the creatures of its own making, and now that the public refuses longer to stomach this product, it looks in vain for material to supply the playhouses on its hands. The markets of Europe are stripped of everything, possible and impossible, but that source of supply is limited. If the public persists long enough in refusing to patronize the Syndicate's machine-made stars and tailor-made plays that stupid organization may be made to wake up to its error."

THE PASSING OF DAN DALY.

Dan Daly, famous alike in America and England as one of the most original and delightful comedians of the period, died in his apartments in the Hotel Vendome, New York, on last Saturday afternoon, March 26, of consumption. He had suffered from the disease a number of years and many times it seemed that he was near death. But though sadly weakened by his malady he continued at his work, and was not, even to the last day of his life, confined to his room. On Saturday, as he was preparing to go out, he suffered a severe hemorrhage. A physician was hastily summoned, but the comedian was past relief.

Dan Daly's peculiar personality and his original art were well known to, and will be long remembered by, the great majority of theatre-goers. He occupied a place on the stage that was all his own. Among his fellow players he was exceedingly popular—a droll, quaintly humorous man, of sociable inclinations and with a deal of kindness in his nature. He was very brave through his illness, and did not become in the least despondent until, a fortnight ago, his wife died, at Revere, Mass. Grief over his bereavement weighed upon him heavily, and without doubt hastened his end.

Mr. Daly came of a theatrical family, and was born in Boston about forty-five years ago. His three brothers and his three sisters all went on the stage in childhood, as did he himself. After an apprenticeship on the variety stage he went into farce comedy, appearing in The City Directory and with Mestayer's Tourists. As a dancer, singer and character comedian he rapidly made a name for himself in all parts of the country. His great success came when he appeared at the Casino in the round of "reviews" and musical comedies that were popular there a few years ago. He was Rube Hayes in About Town, William Endymion Sykes in The Lady Slavee, Commodore Shaz in Davy Jones, De Neipper in The Merry World, Ichabod Bronson in The Belle of New York, Paty Du Clam in The Rounders and Willie Badboy in The Whirl of the Town. He went to London with The Belle of New York company and made there a decided personal hit. After leaving the Casino management Mr. Daly appeared in The Girl from Utopia at the Herald Square Theatre. Afterward he went on the road as the star of The New Clown company. Last season he starred in John Henry, but was obliged to cut short his road tour on account of his ill health. His last stage work was in vaudeville, and he continued to appear until the time of his wife's death.

Mr. Daly is survived by a son, aged thirteen years, and by several brothers and sisters. His sisters, Lucy and Margaret, are the wives of Ward and Vokes, the comedians. The remains were taken to Revere, Mass., on Saturday night, to be buried there in the family plot.

AT THE LEAGUE.

Mrs. Edwin Price, chairman of the dramatic meeting at the League last week, provided a very pleasing programme. Eulalia Oldcastle rendered two piano solos with brilliant impression. "When Thou Art Gone" and "Du Bist Wie Eine Blume" were sung by Mary Hawes in a pleasing, effective style. Almee Abbott, recently returned from a tour through the West in vaudeville, recited "Wreck of the Pocahontas" and Riley's "That Old Sweetheart of Mine" with a professional grace and charm that was warmly applauded. Sara Gillis sang "To-night" and "The Sea" quite delightfully. Mrs. Arthur Roberts read an original story, founded on incidents of real theatrical life. Mrs. Harry Kraft, a pupil of Madame Toraime, sang two songs by Vonfelitz with clarity of tone and finished technique to an artistic accompaniment played by Magdalena S. Worden. "An Old Garden" and "The Fan" were read by Francis McConville Nally with a sympathy and a delicacy of manner that pleased. Under the direction of Velma Swanson, Ibsen's Pillars of Society will be given as a League benefit at one of the Broadway theatres early in April. John Kellard is to play the leading role.

At the social meeting yesterday afternoon Mrs. Edwin Arden, the President, received the guests and directed the programme with charming dignity. The opening number was two songs, "Bella" and "Bonnie Annie Laurie," sung by Jennie Winston in a flute-like, melodious voice that was cordially greeted. Rose E. Tapley, just returned from a tour with The Sign of the Cross company, recited with dramatic intensity "The Sioux Chief's Daughter." A piano solo by Elvira de Olloqui was rendered with a delicacy of expression and good technique. She was obliged to play a recall. "Little Boy Blue" and "My Ship" were read by Louise Nally with fine effect. Mrs. Nally's magnetic personality adds an individual charm to her work. Mary Hawes, recently returned from an extended road tour, sang "Many Years Ago." Miss Hawes is the fortunate possessor of a voice of wide range, great volume and beautiful quality. Mrs. Henry C. de Mille is the chairman for Literary Day, April 4.

FORBES ROBERTSON'S ACTORS' MATINEE.

This afternoon Forbes Robertson will give a special matinee of Hamlet in honor of the actors now playing in New York who wrote to him asking him to do it. The request was signed by W. H. Thompson, Eleanor Robson, William Gillette, Raymond Hitchcock, Richard Carle, John E. Kellard, Henry Miller, Wilton Lackaye and many others. It will be a rare treat, and to some, a liberal dramatic education. The picture of Mr. Robertson as Hamlet is carried on The Mirror's first page this week.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The Syracuse, N. Y., Chapter of the Alliance was organized by the general secretary in St. Paul's Chapel, Syracuse, Monday evening, March 21. Owing to the sickness of the pastor, Rev. Mr. Lockwood, the Rev. A. A. Jaynes presided, and introduced the Rev. Dr. S. R. Calthrop, pastor of the May Memorial Unitarian Church, who spoke eloquently on the Greek drama, on which he is an authority, and also on the values of the Alliance to the theatre of to-day. Mr. Bentley outlined the workings of a local chapter, and the Rev. Karl Schwartz and Rev. F. W. Betts made addresses. Then followed the organization of the chapter and the election of the following officers: Honorary president, Right Rev. F. D. Huntington, S. T. D.; president, Rev. Karl Schwartz; first vice-president, Rev. Dr. S. R. Calthrop; second vice-president, Rev. F. W. Betts; secretary, the well-known local dramatic critic, Clara Kingsley Brown, and treasurer, G. C. Wadsworth. On the local council the following were elected: Rev. Dr. Lockwood, Rabbi Guttman, Rev. J. Everett Johnson, Rev. C. Henstridge, Alfred Taylor, Mrs. F. C. Chamberlin, Mary F. Jackson and Fred C. Stewart. James H. Stoddard, of the Bonnie Blair Bush company, who is one of the honorary vice-presidents of the Alliance, was in town, and contributed very materially to the success of Mr. Bentley's efforts. The local press gave large space to the movement, and the congregation at St. Paul's Cathedral on the previous evening was the largest known for months. Last Sunday Mr. Bentley was in Utica, N. Y., and preached in Holy Cross Church; the Rev. J. J. Bard in the morning, and at Trinity Church—the mother church of Utica—in the evening. The Rev. John R. Harding, rector and directing chaplain, conducted the service, and there was the usual large congregation. Yesterday (Monday) morning Mr. Bentley addressed the ministers of the city in the Y. M. C. A. building, and in the evening a public meeting was held in Grace Church Chapel for the formation of the Utica chapter.

The Board of Directors of the New York Chapter will meet to-morrow (Wednesday) afternoon at the headquarters at 4 p. m., and the National Council will meet on Friday, April 8, at 4 p. m., at the same place. All officers are urged to be present. Among those present at the tea last Thursday, served at the headquarters, were: Mr. and Mrs. H. S. Haddfield, Ruth Raynor, Mrs. A. J. Rivin, Rev. F. J. Clay Moran, Ada McLeod, Mrs. Madge Macintyre, Sara Esterbrook, Rev. C. H. B. Hart, Julia Kuggles, Mrs. Margaret Totten, Charles T. Catlin, "Aunt Louisa," Miss Keyser, Jeanne Grey, Robert Wagner, Mrs. H. Linton, Rena May, St. Clair Bayfield, Mary K. Farnsworth, Charles E. Le Boitier, Annetta L. Place, and many others. Tea will be served as usual next Thursday, and all members are cordially invited. The Palm Sunday service and lecture given last Sunday evening, under the direction of the New York Chapter, at the Manhattan Theatre, was largely attended. After a short liturgical service, presided over by the Rev. Thomas R. Slicer, president of the chapter, and the Rev. F. J. Clay Moran, Mrs. E. Moffett Tyn delivered her very interesting and scholarly lecture on "The Holy Grail."

The lecture showed deep research and thoughtful study. It combined a thorough knowledge of Tennyson's "Idylls of the King" and Wagner's music of Parsifal and Lohengrin. The stereopticon pictures were well selected, and gave one a good idea of the opera Parsifal. The Abbey and Nargent pictures, copies of the originals from the Boston library, were greatly appreciated and admired. The lecture was musically illustrated by Alfred D. Wickes and Mrs. Delhase Wickes, who gave selections from Lohengrin and Parsifal, which greatly enhanced the beauty of the recital. Altogether the evening was a most delightful and instructive one to the members of the Alliance and their friends.

THE AMARANTH IN TOM PINCH.

The Amaranth again played at the Carnegie Lyceum Thursday evening, March 24, to the usual big Amaranth audience. This artistic little hall serves the society's purpose splendidly, the only regret being that it is not larger. The play chosen for the March performance was Joseph Dille and Lewis Clifton's comedy, Tom Pinch, adapted from Dickens' Martin Chuzzlewit, and made familiar by E. S. Willard. Right here a word should be said for the costume. The Amaranth favorites in the Dickens' costumes looked delightful. Francis Kelly played Tom Pinch in a quiet, forceful way, that won with the audience. He was "patient, loving and lovable," as the book says, and stood out in bold contrast by his virtues with the other Dickens characters. The old Martin Chuzzlewit of Charles T. Catlin was another revelation of the good acting of this veteran. As long as Mr. Catlin has an old man to play he and his hearers are happy. Alexander Arnold's young Martin was cleverly drawn. Mark Tapley gave Deane Pratt some chance to show his jolly good humor. It was more a case of Mr. Pratt fitting into the part than the part fitting Mr. Pratt. Augustus Geirich had a fine part in Mr. Pecksniff, and carried it well, showing that he has had good Amaranth training. Mr. Nelson's John Westcock was another capital delineation. Minnie Dorian and Edith H. Yeager, as Charity and Mercy Pecksniff, carried their heads high and their parts successfully. Ruth Pinch was in excellent hands. The little that Elizabeth H. Arnold had to do was well done. Minnie Maud Hamer, as Mary Graham, succeeded in making the character interesting. Mabel Kuhn was welcomed in the small part of Jane.

Great credit is due to Mr. Pratt for the general direction of the play. The scenery was excellent for the size of the stage. Two accidents, which were bound to happen, happened. One of the characters nearly pulled down the porch from the country house, and Tom, when told by Mr. Pecksniff to take Martin to the theatre, and show him around the house, exits up a flight of stairs at the back. The closing performance in April will be given at the Waldorf-Astoria, when The Magistrate will be produced. Next season the Amaranth will probably get back into its own in a new Brooklyn Academy of Music.

CUES.

Laura Burt sailed for Europe Saturday on the Mesaba, accompanied by her mother and her husband, Harry B. Stanford, with Sir Henry Irving's company. They will play a ten weeks' tour through England, Ireland, and Scotland. At the close of their engagement Miss Burt will probably return to America.

A private press hearing of Signor Edoardo Boccalari and his Royal Symphony Band, of Milan, Italy, was given at the American Theatre last Thursday afternoon. The band, composed of sixty pieces, contains considerable good material, and Signor Boccalari proved himself a good conductor. The programme, with the exception of a selection from La Gioconda, was composed of Boccalari's own compositions, several of which were exceptionally pretty.

The Theatrical Managers' Association, at a meeting held last Thursday, appointed a committee to appear before the Board of Aldermen for the purpose of protesting against the passage of the proposed new ordinance regarding the construction of theatres in New York.

Work on the new Liberty Theatre in Forty-second Street was stopped by the authorities last Thursday because a wall of the structure was being put up in a manner contrary to the law. Work was resumed later.

William Bramwell will return to his old position of leading man of the Henry V. Donnelly Stock company, at the Murray Hill Theatre, next Monday.

PERSONAL



WEHRMANN.—The picturesque and quaint city of New Orleans, birthplace of Gottschalk, whom Chopin called the "king of pianists," promises to give the world another genius. This time it is a woman, Eugenie Wehrmann, niece of Henry Wehrmann, probably the South's greatest musical composer. This young woman, not yet in her twenties, first attracted attention by her recitals before the New Orleans Press Club some years ago, when her feeling and insight far outran her years and her technique was truly remarkable. So great was the interest her powers aroused that a great concert benefit was arranged for her, and she was sent to Paris where, by the good offices of her distinguished teacher, Madame Marguerite Samuel, who teaches half the year in New Orleans and the other half in Paris, she studied under the special care of Pugno and Moszkowski for three and a half years. There she became a favorite in many music salons wherein assembled some of the greatest of Europe, and she returned home recently to capture completely the music lovers of her native city. In public and in private concerts her triumph has been complete. Something of the vogue she enjoys may be understood when it is stated that the St. Charles Orpheum, relying upon it, secured her for last week, believing that the popular curiosity to hear her outweighed the possibility of her music being high above the heads of the musically uneducated, and this proved true. Miss Wehrmann will return to Paris in a few weeks to resume her studies under Moszkowski, the interpretation of whose work she proposes to make a special study for tours of Germany and this country.

LAPHAM.—S. Gurney Lapham, the dean of the newspaper profession in Syracuse, where he has served for thirty years with the Courier and Telegram, is now dramatic critic of the Syracuse Herald.

BATES.—In the April Outing Blanche Bates has an interesting article on "Rough Riding on the Stage." It is a novel subject, treated by Miss Bates in a novel manner.

CONDON.—Kate Condon, who was compelled by illness to retire from her position as leading contralto of The Bostonians some months ago, has entirely recovered her health and rejoined the company at Denver last week.

GILBERT.—W. S. Gilbert recently wrote the following to the London Times: "Permit me to enter a protest against your dramatic critic's statement that Savoy opera has been snuffed out by musical comedy. Savoy opera was snuffed out by the deplorable death of my distinguished collaborator, Sir Arthur Sullivan. When that event occurred I saw no one with whom I felt that I could work with satisfaction and success, and so I discontinued to write libretti."

CONQUEST.—Ida Conquest will play a month's engagement in Elitch's Gardens, Denver, during the Summer as a stock star. There will be several Shakespearean productions, including Romeo and Juliet.

FITCH.—Clyde Fitch sailed last Saturday for Sicily, to write two plays, one for Clara Bloodgood, which Mr. Fitch says will "make New York sit up," and the other for Mrs. Gilbert.

MEER-WALSH.—Fred Meek and Townsend Walsh, who this season piloted The Wizard of Oz on its tour, have been transferred to Hamilton and Mitchell's other successful enterprise, Babes in Toyland, for its season on the road. Mr. Meek is the manager with the company, and Mr. Walsh is in advance.

THOMPSON.—Beulah Thompson, who is appearing in The Wedding March this week at Proctor's Fifth Avenue Theatre, is a cousin and protégé of Daniel Sully, the deposed king of the cotton market. Miss Thompson is a graduate of the Blythe Dramatic School, and on her graduation was presented by Mr. Sully with a wardrobe of thirty modern gowns and a number of stage jewels.

MILLWARD.—Jessie Millward expects to sail for England this week. She will return in the Fall.

RUSSELL.—It was reported yesterday that Annie Russell and her leading man, Oswald Yorke, had been married in Detroit on Sunday.

hailed by abas and fat-tailed African sheep. Lavishly caparisoned elephants, camels and dromedaries will bear on their backs howdahs with lofty pinnacles. Arabian steeds will carry turbaned riders of the desert, the American bronchos will support famous Indian chiefs and the Rough Riders of the world. Dragoon of Cairo will ride the immortal donkey. Dancers of all nations will reflect the Schuhlatter, the reel, the fling, the clog, the Kautch, the jar, the castnet, the sword and the devil dance; and behold those who whirl as do the dervishes; those who do the fandango and the gipsy dance, the flut, the snake and the Kachina, or the dance of the masks; the buffalo and the manitou dance, and the cannibalistic revels of the far South Sea Islands. Industries of the earth will be portrayed in the procession by the polyglot population of Jerusalem, the thrifty natives of the Alps, the weavers of Ireland, the wood and ivory carvers of Hindoostan, the tea-pickers and rollers of Ceylon, the brass chisellers, candy makers, fortune tellers and makers of Parsifal; the Japanese who carve from single beans of rice, and the rag-making girl of Japan; Romanys from Spain, street vendors, flower girls and street singers of Parisian boulevards; merchants from the bazaars of Stamboul; the old-time plantation darkies of the South; expert fire fighters of the modern city; Russian serfs and deep-sea divers; the potters, basket makers and blanket makers of the Zuni and Moki tribes (cliff dwellers); Chinese silk weavers plying ancient looms; the Boer housewife fresh from her laager, and many other types. Wedding ceremonies and burial rites, native festivals and annual sacrificial feasts will have their vivid portrayal in this streaming pulsation of life as it moves over a mile along the hard, smooth boulevards of the Exposition. It is estimated that the present will represent an outlay of \$50,000, and it is intended to make of it one of the greatest educational and amusement features of the World's Fair.

J. A. NORTON.

WASHINGTON.

Ethel Barrymore Glittering Gloria—Comedies, Concerts and Stock Company Offerings.

(Special to The Mirror.)

WASHINGTON, March 28.

Ethel Barrymore opened her engagement at the New National to-night, appearing in Cousin Kate, winning praise and scoring a distinct success with a large and appreciative audience. Her clever support are Bruce McRae, Grant Stewart, Harold Grau, Annie Adams, Beatrice Agnew and George Mendum. John Drew follows in The Second in Command.

Glittering Gloria, embellished with musical selections, presented by a company of decided ability, pleased a large attendance at the Columbia. Among the principals are Adele Ritchie, glittering alike in name part and portrayal; Gertrude Gheen, Channez Olney, May and Flora Hengler, Percy F. Ames, Eugene O'Rourke, Ferdinand Gottschalk, George Scherer, Forrest Robinson and Cyril Scott. Jefferson De Angella in The Toreador comes next.

George W. Munroe, the uncanny Irish comedian, appears at the Lafayette Square Opera House in a revival of My Aunt Bridget to a large audience, renewing all of the old-time success and appreciation. Bettina Gerard was accorded a welcome home again that was cordially strong. Among the supporting company are Bert Thayer, Carolyn Lum, Joe and Nellie Donner, Jethro Warner, William Black and Leonora Hatch. Haverly's Minstrels follow.

Patrice, in the comedy drama Driven from Home, is this week's attractive Academy of Music offering that commences the week to a large attendance. This talented young comedienne appears to excellent advantage in a part especially suited, and is supported by a clever company. A Desperate Chance is the coming announcement.

East Lynne by a stock company will be the week's Empire Theatre presentation, except Friday afternoon and night, when Resurrection will be given. To-day's double audience was of large proportions. Next week, The Fast Mail.

William J. Dwyer, of the firm of Lockett and Dwyer, managers of the Columbia Theatre, has secured the franchise of the Washington Baseball Club of the American League. Others are interested in the deal. Mr. Dwyer has always been an enthusiast of the game of baseball, and for years reported the game for the Associated Press.

The eighth visit to Washington of the Mask and Wig Club of the University of Pennsylvania occurs at the Lafayette Square, April 13, when, again under social patronage, they present their new burlesque, Alice in Another Land. The following Wednesday, 13, a stock season of several weeks will commence with Eugene Blair and company under Henri Gressit's management. Camille will be the opening bill.

Creator and his Italian Band were again heard at the Columbia Sunday night, and as usual resulted in a big attendance.

From the announcements in this wire, Holy Week does not effect the attendance at the theatre, although extensive religious programmes are marked for the closing week in Lent.

One of the strongest quartettes, admirable in tone and effect, is that of the "Way Down East" company. This was one of the features of the engagement at the Columbia Theatre last week. T. Vale Wood, Frank Symonds, Catherine Gemmill, and Jeanne Millard is a combination hard to beat.

Mabel Roebuck, of William Faversham's company, playing Mrs. Brabazon Tudway in Lord and Lady Algy, was engaged during the past week for leading roles with Olive Oliver in the production to be made by the Edwin Arden Stock company at the Columbia Theatre during the Spring and Summer engagement.

Washington Symphony Orchestra's popular Sunday night concert at Chase's again packed the house. Stanley Olmstead, pianist, and Sidney Lloyd Wrightson, baritone, were the soloists.

JOHN T. WARDE.

PITTSBURGH.

Weber and Fields—Mark Tempest—Lovers' Lane—Professional Matinee of Parsifal.

(Special to The Mirror.)

PITTSBURGH, March 28.

The stock company at the Grand is seen in Lovers' Lane, which was one of last season's most successful productions at this house. The members of the company are well cast, especially Marion Berg as Sissy, and John T. Kelly, Peter F. Dalley, and William Ingalls, all both did excellently, and the latter's wife made her debut under the name of Mabel Stuart, enacting the role of Aunt Melina. All on account of Eliza next week.

Weber and Fields and their large company began a week's engagement to-night at the Duquesne Theatre before a good sized house, which gave them a cordial greeting. Whoop-De-Deo and the burlesque on the features of the bill, Lillian Russell, Mabel Penton, Louis Mann, Charles J. Ross, John T. Kelly, Peter F. Dalley, and Weber and Fields were the stars of the aggregation, aided by a large chorus. Next week, The Orpheum Show.

Uptown at the Empire an audience of good size welcomed Mason and Mason to-night in their musical farce, Rudolph and Adolph, which they presented at this house last season. Barney Gilmore, in Kidnapped in New York, will play his annual engagement next week.

An old favorite, At Cripple Creek, is again seen at the Bijou, where it is an annual visitor. Joseph Murphy in Kerry God and Shaun Rhue will be next week's bill.

Marie Tempest in The Marriage of Kitty began a week's engagement at the Alvin to-night. Following, Edward Morgan and Sarah Truax in The Eternal City.

The Nixon is dark to-night, opening to-morrow night with the Corried Metropolitan Opera company in Tristan and Isolde, with four operas to follow during the week—namely, The Magic Flute, Carmen, Goettermann, and Faust. Maude Adams, in The Pretty Sister of Jose, for next week.

At the meeting of the directors of the Pittsburgh Orchestra on last Saturday afternoon Emil Faur was elected as Victor Herbert's successor as

conductor of the orchestra for the next three years.

Tunis F. Dean gave a dinner party at the Nixon Cafe last Friday in honor of Frances Keenan, who with her father, Frank Keenan, and her mother played an excellent sketch at the Avenue. Covers were laid for eight people; the table decorations were pink carnations, and favors of Southern violets were presented to the ladies.

J. C. Huffman was in New York city last week in the interest of coming plays for the supplementary season at the Grand.

Julia Marlowe, Effie Shannon, Herbert Keiley, and Charles Hawley occupied boxes at the Grand last Tuesday afternoon, which is considered the "professional matinee" at this house, to see the elaborate production of Parsifal.

The complete scenic equipment and costumes of the Grand's production of Parsifal were shipped to the Tannhouser Stock company, at Milwaukee, to be used for Easter week. Managers in Columbus, Toledo, and New York are negotiating with Manager Davis for the use of the production.

John Harris, Jr., manager of the Avenue, is sojourning at Hot Springs for his health.

I said in my last that "Scenic Artist A. W. Street is commended for the beautiful scenery he designed, which was constructed under his supervision." I would now state that the scenery was constructed under the direct supervision of J. C. Huffman, stage director, and that Mr. Street merely assisted in its construction. Mr. Street is not connected with the Grand.

ALBERT S. L. HEWES.

BALTIMORE.

Shakespeare and Rip Van Winkle—Melodramas—Hermann and Creator—O Kiku San.

(Special to The Mirror.)

BALTIMORE, March 28.

Hermann is the attraction at Ford's Grand Opera House this week. The attraction for Easter week is Herbert Keiley and Effie Shannon in Sherlock Holmes.

Othello and Rip Van Winkle are the plays presented at Chase's Theatre this week by the George Fawcett Stock company. Next week, The Christian.

The Henry Lee Vaudeville company holds the stage of the Maryland. A clever and up-to-date bill is presented. Eugenia Blair in Zaza will follow.

Child Slaves of New York is the title of the melodrama which entertains the patrons of the Holiday Street. The play is presented by a competent company and is well staged. At the close of the week it will give place to At the Old Cross Roads.

The New Past Mail is seen at the Bijou. The stock company gives it a very fair production. The underling is Man to Man.

The Academy is dark this week. Robert Edson will be the Easter week attraction.

Creator and his Italian Band gave two very successful concerts at the Lyric on Saturday afternoon and evening last.

Glittering Gloria was a decided success at Ford's Grand Opera House last week.

Viola Burton will not go South with the Fawcett company, owing to the continued illness of her mother.

Percy Haswell concluded her engagement in Baltimore last week. She will take a short rest in the mountains, and on April 4 will appear with her company in Richmond, where she will present a series of light comedies.

The production of O Kiku San at Chase's last week by the George Fawcett Stock company was a highly enjoyable one in all respects. The play itself is clever and the work of the stock company was capital.

The play is from the pen of A. Rowland Haven. William T. Crane was present at the matinee performance on Thursday last of O Kiku San, as were also John Flood and Jane Rivers. Members of other companies playing at the local houses also enjoyed the performance.

Evelyn Vaughan plays Meemie in Rip Van Winkle; Alice Butler, Gretchen; Reagan Hughton, Hendrick. Other in the cast at Chase's are Alfred Hudson, Sr., Allen Fawcett, Alfred Hudson, Jr., and Lloyd B. Carleton. George Fawcett gives an excellent portrayal of Washington Irving's famous character.

Nixon and Zimmerman have concluded arrangements for a Spring season of light opera at the Academy.

HAROLD HUTTENLOCH.

CINCINNATI.

Frank Daniels—The Burgomaster—Grand Opera—A Light Gone Out—Other Attractions.

(Special to The Mirror.)

CINCINNATI, March 28.

Frank Daniels opened at the Grand to-night in The Office Boy, which won success. Mr. Daniels' company includes Sydney Toier, Alfred Hickman, Laurence Wheat, Gilbert Clayton, Bonnie Maginn, Sallie Fisher, Susanne Halgren, and David Bennett. Richard Mansfield follows.

The Corried Metropolitan Grand Opera company is at Music Hall for two performances, opening this afternoon with Die Walkure. To-night's bill is La Traviata.

The Light that Lies in Woman's Eyes sickened out at the Grand last week, and, according to all reports, will not be seen again. Local critics and the public alike seemed to look on the play as something of a joke.

The Burgomaster is the kind of an attraction that the patrons of the Walnut most enjoy, and it is already clear that the deadening effect of Holy Week will not be much in evidence there. The company is an admirable one, including Ruth White, Oscar Sigman, Fred Lennox, William Riller Hatch, Charles Sharp, and R. J. Moye. Robert B. Mantell follows.

Owing to the closing of Heuck's Selma Herman will this year play her regular Spring and Summer stock season at the Lyceum. The opening is announced for April 17.

The German company appeared last night in Karl IX with Herr Gorowitz, who took his benefit in the title role.

Over Niagara Falls, Rowland and Clifford's scenic melodrama, is drawing as well as ever at the Lyceum.

Louise Beaton, in Rachel Goldstein, is making her local debut as a star at Robinson's this week, and is attracting good sized audiences.

We are to have Parsifal at Music Hall April 7, interpreted by Lamrosch and the New York Symphony Orchestra.

The recording of a one year's lease given by the Heuck Opera House company of part of the premises recently acquired by Messrs. Heuck and Fennema for their new theatre on Vine Street has given currency to the rumor that the erection of this house has been deferred for at least a season or two.

H. A. SUTTON.

ENGAGEMENTS.

Oshorne Clemson, as leading barytone with The English Daisy company.

Fritz Adams, re-engaged, as leading man with Why Women Sing company (Western).

Pearl E. Turner, soubrette, with the Howard Stock company.

Lola T. Davis, with the Coon Hollow company, at St. Louis, for the soubrette lead.

Anna Hardiman, with the E. H. Sothern company, in The Proud Prince.

Ed S. Jolly, to play Cholly in A Hot Old Time.

Mae Beban and Mignon Phillips, with A Hot Old Time company.

George E. Perolat, with Adelaide Thurston's company.

Marie Scherzer, of the Hinshaw School of Dramatic Art, of Chicago, has been engaged by the Beggar Prince Opera company for the role of Paquita.

David Marshall, for Shipman's As You Like It company.

Albert Andrus, for leading heavy with Patrice in Drives from Home.

Fritz Adams, as leading man with Why Women Sing (Western).

Walter Hodges, as leading man with the Baker Stock company, at Cook's Opera House, opens on April 4.

Alice Walker, for Ingenues, with Harry Corson Clarke Stock, Dallas, Tex.

Star King Walker, with Keith's Stock company, at the Bijou Theatre, Philadelphia.

NEW BROOKLYN THEATRE OPENED.

The new Broadway Theatre, at Broadway and Myrtle Avenue, Brooklyn, which was erected by the Broadway Theatre Company, and of which Leo C. Teiler, formerly manager of Weber and Fields, is the manager, was opened on Monday evening, March 21. Every seat in the house was filled, and as many standees as the law allows crowded into the immense spaces back of the chairs on every floor. It was a gala occasion in every sense, and many people prominent in social and political circles of Brooklyn were present.

Before the curtain rose on Babes in Toyland, which was the opening attraction, Martin W. Littleton, President of the Borough of Brooklyn, made the dedicatory address, in which he spoke eloquently of the mission of the theatre as an educator, and expressed the hope that the new house would add to the future life and development of the city's love of art.

The new theatre is near the centre of a vast population, and should attract those who do not wish to make the long journey to the lower end of Brooklyn or to Manhattan for their amusement. The house is built after the most modern ideas, and contains every improvement that ingenuity could suggest. Particular attention has been paid to the matter of exits, of which there are eighteen. The house is of fire-proof construction, and metal has been used in every possible way to lessen the danger from fire. Even the clothes racks, shelves and partitions of the thirty-eight dressing rooms are of iron, as is also the rigging loft. Ample provision has been made for the safety of the players in case of fire, as the dressing rooms can be isolated as easily as the auditorium, and the performers can make their way to the street even more quickly than persons in the auditorium. The aisles are six feet wide, which is two feet more than the present law requires. The lighting of the auditorium is controlled by two separate switchboards, one on the stage and the other in the manager's office at the front, which is connected with a separate set of wires.

The building, which was designed by J. R. McElfick and Sons, was started about a year ago. It occupies a plot 135 feet by 80 feet. The orchestra floor seats 717, the balcony 485, and the gallery 600. The upper floors are reached by broad marble stairways set in iron and concrete. The structure is of white stone and brick. The entrance is level with the sidewalk, and leads under a handsome portico into the outer lobby, which has a wainscoting of Mexican onyx. The walls are paneled with old-fashioned tapestry pictures, and the floor is tiled in color and design. The ceiling and proscenium arch are decorated with paintings that blend harmoniously with the other decorations. The foyer is also very spacious, the wainscoting corresponding to that of the lobby. There is room between the doors and the railing at the rear of the orchestra for almost the entire audience to walk about with comfort. The coloring of the auditorium is a happy combination of dark red, olive, taupe and gold. The side walls are paneled in red silk tapestry, beautifully framed, and the floor is carpeted in a rich shade of red to match the panels. The relief work on the proscenium arch, pillars and boxes is in tusk ivory, tipped with gold. The drop curtain is one of the handiwork in Greater New York. It is made of olive plush, appliqued in gold leather, and the draperies of the boxes are made to match it in color and design. The ceiling and proscenium arch are decorated with paintings that blend harmoniously with the other decorations.

There are two star dressing rooms, so that co-stars may dress comfortably and happily. One of the rooms is called the Lillian Russell room, and is decorated in ivory and gold. The theatre, as it stands, represents an investment of \$500,000.

Manager Teiler was on hand smiling and happy on the opening night, receiving the congratulations of his friends. The big business done during the week made the smile permanent. The house will be run as a popular priced theatre after the engagement of Weber and Fields and their company, April 7, 8 and 9. Concerts of a popular character will be given Sunday evenings.

FUND FOR "TOM" MAGUIRE.

The friends of "Tom" Maguire, the well-known theatrical man, who is now at the Cancer Hospital in this city, undergoing a series of operations which have necessitated the removal of his entire tongue, have started a fund which it is hoped will realize a sum sufficient to defray the expenses of his illness and give him a good start when he resumes his place in the busy world, in which he will be seriously handicapped, as he will be deprived of the power of speech. An appeal in his behalf has been sent to all the managers and players throughout the country, and while the responses have been numerous it is hoped that many more will subscribe. Maude Adams, who knew Mr. Maguire when she was a very little girl in California, sent a handsome check as soon as she heard of the affliction that had befallen him. Subscriptions and sympathetic letters have also been received from many other prominent in the profession.

During his active career no man in the profession was ever more popular or better liked than "Tom" Maguire. He was always the soul of generosity, and was never happier than when he was helping some one less fortunate than himself. His genial, kindly nature, his large heart and his sympathetic disposition have left him in such a position that when the hand of Fate is laid heavily upon him he finds that he must, though it grieves him sorely, ask the temporary assistance of his friends.

Those desirous of contributing may send remittances to the treasurer of the fund, Robert Hilliard, Room 208, Knickerbocker Theatre Building, 1402 Broadway, New York city. All money received will be placed in a bank to Mr. Maguire's credit and due acknowledgment will be made of its receipt.

The final operation was performed upon Mr. Maguire yesterday morning by Dr. W. S. Bainbridge. The hospital authorities reported last evening that his condition is very favorable, and they look for a speedy recovery of their patient, who has displayed remarkable fortitude during his extremely trying ordeal.

NEW HENDERSON, KY., OPERA HOUSE.

The first steps taken toward the formation of a chain of theatres by James E. English, manager of the Kentucky Theatre, of Paducah, and his associates, was taken on March 21, when articles of incorporation were filed for the "J. E. English Theatre Company," which has a capital stock of \$35,000, all paid in. The following are the stockholders: J. E. English, George C. Wallace, Joseph L. Friedman, John W. Keller, J. C. Flournoy, and Mrs. Nell English. The amount of capital stock, fully paid up, is \$35,000, divided into 350 shares of \$100 each. The corporation began business March 21, and will continue twenty-five years. It is understood that Manager J. E. English will be president, and Mr. J. C. Flournoy secretary. One of the main objects is the erection of a new theatre at Henderson, Ky. Manager English has long been ambitious to operate a chain of theatres, and with the Kentucky and the new English theatre at Henderson, he will have two links in the chain. Together with the grounds the theatre's total cost will be \$42,000. The new theatre will be completed and ready to be opened Oct. 1.

A NEW BROOKLYN ACADEMY.

Four hundred citizens of Brooklyn met in Historical Hall, Clinton and Pierpont streets, that borough, last Thursday night to discuss the erection of a new Academy of Music to take the place of the structure lately destroyed by fire. Plans for the erection of a building somewhere in the central part of Brooklyn, and costing \$1,000,000, were presented by Frank Bailey, chairman of a committee appointed from various Brooklyn organizations, and the plans were adopted by those present. Edward M. Shepard was among those who urged that a new Academy be built. Ex-President Swanstrom, ex-Mayor Schieren, Henry Batterman and others also spoke.

PROFESSIONAL DOINGS.



Photo by Scherer, New York.

Joseph Schroder, whose humorous impersonation of the frolicsome heifer, Imogene, in The Wizard of Oz, creates unbounded mirth at every performance, is pictured above in propria persona. There are two inimitable animal characters in The Wizard of Oz, the Heifer and the Lion, and Mr. Schroder's talent as a pantomimist was put to a severe test at a recent performance when he was called upon to "double" in both parts. This occurred in Baltimore, where Arthur Hill, the impersonator of the Lion, was called to the bedside of his little daughter Hilda, who was dying. The onerous task of incensing himself in the lion's skin in the scenes where the heifer does not appear fell to Mr. Schroder's lot, and his pantomimic prowess stood him in good stead. He not only acquitted himself splendidly in his quick transitions from the frisky bovine to the sedate King of Beasts, but he won the hearty congratulations of the management as well. In token of his pantomimic excellence Messrs. Hamlin and Mitchell presented him with a handsome gold watch inscribed "Silence is Golden."

Marie Tempest is to sail for Europe on the Cedric May 18.

The 100th performance of Candida was given in the Vaudeville last Friday night.

Two more Shubert theatrical enterprises were incorporated March 25 with the Secretary of State. The S. S. Shubert Amusement Company of New York was incorporated with a capital of \$50,000 to engage in general theatrical business. The directors are Sam S. Shubert, Lee Shubert, and Joseph W. Jacobs, of New York city. The Princess Theatre Company was also incorporated with a capital of \$20,000 to operate the Princess Theatre in New York city. The directors of this company are the two Shuberts and Charles E. Evans, of New York city.

May Robson will appear in the leading woman's part in The Battle of the Butterflies at the Princess Theatre next Thursday. Her engagement with the company is only for the run of that play. She resigned from the leading part in Piff, Paff, Poo because she and the author could not agree as to the reading of the lines.

Elsa A. Buerger, a member of Under Southern Skies company, met with a painful accident last Thursday afternoon in Newport, R. I., by falling from the cliffs and breaking her left leg, just above the ankle. She was taken in an ambulance to the Newport Hospital, and every member of the company called on her with flowers. Miss Buerger's home is in Cleveland, O., and her injury will keep her in Newport for some weeks.

A meeting of the Century Theatre Club was held at the studio of Mrs. Walker, No. 27 West Sixty-seventh Street, last Friday afternoon. The chief features were talk on ancient and modern tragedy, given by Clayton Hamilton, an instructor in literature at Columbia University and musical numbers contributed by Mrs. Frank Norcross, soprano, and Cecelia Bradford, violinist. Mrs. Lillian G. Johnson was chairman of the day.

Allie Marshall, of the Only a Shop Girl company, has been very ill in the general hospital at Toronto, Canada, for the past two weeks.

Through the illness of Grace Wilmette, who plays the part of Gretchen Von Craus in The Village Parson company, Effie Bordine assumed the part in Woonsocket, R. I., and Taunton, Mass.

Harry Dull closed his Eastern Weary Willie Walker company on March 1 and is now giving all his attention to the Western company, having just closed a big week at Crawford's Theatre, St. Louis.

The Silver Dagger, Whose Baby Are You, and A Runaway Match have been leased by Chase and Lister from Mark E. Swan and will be given complete productions at popular prices for the first time next season.

The handsome new theatre at Adel, Iowa, was opened to the public March 21 by Chase and Lister's A Runaway Match.

Ray White and wife, Norine Dunham, have resigned from the Western Happy Hooligan company and will spend a few weeks at Miss Dunham's home in Chicago before going to their Summer home at Red Bank, N. J.

Horace Russell has been very ill at the Ashland House on Fourth Avenue, this city. He was removed to the hospital yesterday. Horace Bruckway, Jr., one of the proprietors of the Ashland House, and a long time friend of the actor, says he hopes for the best.

It was announced last Sunday that Stanley Rice, former Consul at Tokio, and a son of former Governor Rice, of Massachusetts, will be married next month to Sara Jane Mathews, who, until recently, was one of the widows in The Runaways.

Josie Henderson, of The Peggy from Paris company, is reported to have met with a serious accident in Boston last Saturday. Particulars not given.

Last Friday, March 25, at 2:30 P. M., Elouina Oldcastle, as Perdita, in costume, gave scenes from The Winter's Tale at the meeting of the Century Theatre Club, in Francis Willard's studio, 27 West Sixty-seventh Street, to a select and delighted audience.

Francesca Redding has returned to town after a successful road tour.

Di Giovanni Contorno has finished the score of his new opera, Elephantus. Robert Craig is the librettist.

AT THE THEATRES

To be reviewed in THE MIRROR next week:
 TWO ORPHANS.....New Amsterdam.
 SHE STOOPS TO CONQUER.....Casino.
 FIVE PAFF, PUFF.....Princess.
 ROSMERSHOLM.....Princess.
 THE BATTLE OF THE BUTTERFLIES.....Princess.

Irving Place—German Repertoire.

DON CARLOS.

The Irving Place Theatre company presented Schiller's Don Carlos very creditably last Monday night. It may not be amiss to say that a play as long as this should begin earlier than it did on that night. The final curtain fell shortly before half-past twelve, by which time the audience, although its interest had not perceptibly abated, was plainly tired. Rudolf Christians was the Don Carlos. In essentials of method his performance did not differ materially from his Ernesto in Galeotto. It is noticeable that he has many of the characteristics of the old-school actor, whose playing was never entirely dissociated from mere elocutionary flights. Don Carlos is an old-fashioned play, and it may be that the old-fashioned procedure is necessary to its proper representation. Be that as it may, Herr Christians left no stone unturned to make the play a success. His handsome stage presence and his really fine voice were efficient aids to him in producing his effects. He was facile in displaying the poignant emotions which fell to the lot of Philip's son. The company was almost identically the same as that which appeared in the play last year. The only changes of any importance were Julius Kober, who replaced Otto Hartmann as the Duke of Alba without improving on the impersonation, and Franz Kierschner as the intriguing priest, Domingo, which role was played in the earlier production by Vladimir Schanberg. Herr Kierschner gave a careful performance. Alexander Rittmann was again the lovable Margia Posa. His work was deserving of the highest praise. Never has he appeared in a part in which he is so signally successful. Camilla Dahlberg was suffering from a bad cold, but her acting as the Princess of Eboli lacked not a bit of the finesse of which she is the past mistress. Bertha Rocco has improved decidedly since she was last seen as the Queen.

THE TATTOO.

A drama in four acts by Franz-Adam Beyerlein.
 Produced March 23.

Von Bannowitz.....Otto Meyer
 Von Hoven.....Otto Othert
 Von Lauffen.....Ferdinand Bonn
 Volkhardt.....Alfred Abel
 Quies.....Alexander Kottmann
 Helbig.....Willy Frey
 Michael.....Bruno Dönnike
 Spies.....Hedwig von Ostermann
 Karsen Winkler.....Heinrich Habrich
 Major Paschke.....Gustav von Seyffertitz
 Captain Count Ledeburg.....Gustav von Seyffertitz
 First Lieutenant Havermeier.....Richard Schlaghamer
 Member of Court Martial.....Franz Kierschner
 Member of Court Martial.....Otto Wickers
 Member of Court Martial.....Louis Koch
 Sergeant.....Eugen Hohenwart
 Orderly.....Eugen Hohenwart

Franz-Adam Beyerlein's four-act drama, The Tattoo, was produced for the first time in this country at the Irving Place Theatre last Wednesday night. Its enthusiastic reception by an audience which filled every nook and cranny of the playhouse left no doubt of its being an overwhelming success. This is the play that, by its reflections on German army life, won the open hostility of the Emperor, who is said to have visited his displeasure on the Crown Prince for attending a performance by ordering his imprisonment for two days. The piece is the author's first venture in the field of dramaturgy, and the results of his labor augur well for his future career as a playwright. The Tattoo has few faults on the side of technique. Its construction shows some of the marks of an unpracticed hand.

The third act, the scene of the court-martial, is particularly well done. Every part of this act seems indispensable, and the whole moves on with the inevitableness of fate to the disclosure which ruins the lives of four of the persons involved. In working up to this climax a strong element of suspense is maintained, to be replaced finally by a thrill of dread when the father leaps at the throat of his daughter's seducer.

Dramatic situations abound. The final curtain falls on a scene in the highest degree melodramatic, but not lacking in probability. Interest never flags. In the third act the members of the court-martial are living figures, each one carefully distinguished from the others by a discriminating selection of salient details. Volkhardt and Quies are strikingly portrayed.

The military atmosphere is produced with much realism. There seems to be little in the play for an army man to cavil at, except in the last act, where Volkhardt opens his mind and gives a very plain talk on the difference in rank between the commissioned officer of family and wealth and the non-commissioned officer coming from the bourgeoisie.

The story of the play follows: Sergeant Volkhardt, of the Uhlan regiment quartered at Seunheim, a small Alsatian garrison post, is a bluff old man of plebeian extraction. His forty-three years of service have won for him every one's respect. Living with him in the barracks is his pretty daughter, Kierchen, who without his knowledge has entered into a love affair with the attractive young lieutenant of the regiment, Von Lauffen. She is accustomed to visit him at night in his quarters after tattoo has sounded. Volkhardt is fond of the lieutenant, whose father had saved his life in the Franco-Prussian war. The beginning of the end comes with the return of Sergeant Helbig, the old man's foster-son, from a two years' absence at riding school. Before his departure there had been a sort of understanding between Kierchen and himself that some day they should become husband and wife, an arrangement devoutly wished for by the girl's father. On his return the sergeant's suspicions are awakened by the cold greeting of his former sweetheart. Suggestions thrown out by Quies, another non-commissioned officer, do not lighten his fears.

Lieutenant von Höwen, a friend of Von Lauffen, warns him against any entanglement with Kierchen, which, if known, would, of course, put her father to shame. The lover denies any interest in that quarter. After tattoo Kierchen comes to visit him. They are in each other's arms when a knock on the door is heard. Von Lauffen hides the girl in his bedroom, and going to the door, admits Helbig. The sergeant, convinced by his superior's behavior that Kierchen is in the bedroom, rushes by him and throws open the door. A struggle between the two men follows. In the course of which Helbig strikes Von Lauffen and is put under arrest.

At the court-martial both accuser and accused, in order to keep Kierchen out of the case, testify only to the fact of the scrimmage, without touching on its cause. Other witnesses throw no more light on the affair. Quies at length is called, and in his testimony he declares that he believes some woman was with the lieutenant on the night in question. He also adds that he has seen a woman come from Von Lauffen's quarters before. Further examination fails to shake the witness. As the barracks are closed at the hour of the tattoo, suspicion falls on Kierchen, who is the only woman living within their purlieus. An order is sent to summon her, but before the summons reaches her she is standing before the court, to whom she tells the whole story, making no attempt to palliate her own conduct. Her father is at first dazed by the blow, but as soon as he appreciates its force years of discipline struggle with the feelings of a father. The father conquers, and with a cry the old man draws his sabre and rushes at his daughter's seducer. His companions, however, are quick to restrain him before he inflicts bodily violence.

The last act is at Von Lauffen's quarters. His friend Von Höwen suggests that he make repara-

tion by marrying the girl, but he refuses on the ground that such a course would subject him to ridicule. Barely have the two separated when Volkhardt enters to demand satisfaction. Helbig challenges his superior to a duel with pistols. The younger man explains to him that of course it is out of the question for him, a commissioned officer, to fight with a non-commissioned officer. Meanwhile Kierchen, who has followed her father, has come into the room. She hears the old man attack bitterly the regulations which forbid a father to avenge his daughter's honor. To defend her lover the girl accuses herself of having made the first advances, and in his rage her father turns his revolver on her and shoots her dead.

Seldom, if ever, has there been better ensemble acting at the Irving Place Theatre. The parts in the play are good ones, and the actors who assumed them did abundant justice to their dramatic possibilities. The best individual performance of the evening was that of Ferdinand Bonn, who as Volkhardt, brought with so much nature, with such depth of feeling, that his impersonation can, without exaggeration, be called a masterpiece. In make-up he was altogether, and in voice almost, unrecognizable. The play of his features was most expressive, particularly in the third act, when his daughter's infamy gradually dawns upon him and discipline forbids, but paternity compels him to attack his superior. Rudolf Christians, an excellent Volkhardt, made the part as sympathetic as it was possible for any one to do. His love-making was tender and never rang false, although, for some reason or other, a part of the audience found cause for laughter in it. In the last act he denoted the doubt and desperation of the young lieutenant capitally. Hedwig von Ostermann was simple and unaffected as Kierchen. Her acting in the love scenes, no less than that of Herr Christians, is worthy of the highest praise. Alfred Abel gave a splendid performance of the rough woman-hater, Quies. He played with great strength and virility. Alexander Rottmann did much with the role of Helbig. Gustav von Seyffertitz showed rare restraint as Captain Ledeburg, a character that might easily have been burlesqued. Otto Othert's Von Höwen was consistently good.

Clinton Hall—Ajax.

Tragedy by Sophocles. Revived March 24, 1904.

CHARACTERS OF THE DRAMA.

Athena.....Liverpool Manusopoulos
 Odysseus.....Panagiotis Lambros
 Alas (AJAX).....Georgios Metas
 Nekomenos.....Georgios Metas
 Eurystachos.....Demetrios Masaralos
 Messenger.....Spiros Manusopoulos
 Teucer.....Demetrios Manusopoulos
 Menelaos.....Christina Antonia
 Agamemnon.....Konstantinos Bonkylis
 CHORUS OF SALAMINIAN SAILORS, COMRADES OF AJAX.
 Paraklavas Elipoulos, leader; Demetrios Manusopoulos, Demetrios A. Georgopoulos, Pericle Galanopoulos, Georgios Gikaris, Andreas Karpoulas, Chrysos, Antonia Iatridis, Ioannes Kollipoulos, Konstantinos Kotsopoulos, Panagiotis Lambros, Spiros Manusopoulos, Liverpool Manusopoulos, Georgios Triandaphinos, Demetrios Bonkylis.

There were about one thousand people in Clinton Hall, ten blocks east of the Bowery, near Grand Street, last Thursday night, to see Ajax, by Sophocles; six hundred were seated on the main floor of the truly handsome, worthy-of-Broadway hall, and two hundred in the gallery. There were surely two hundred standees. In the audience were all sorts and conditions of men and women, from the shop girl, fruit seller, clerk and machinist to the grande dame and scholarly millionaire; and they were democratically seated, touching elbows. Even the most common-looking of the men uttered out Greek sentences in a manner that astonished many of the swells in their vicinity and aroused some slight but natural envy. Think of rich New Yorkers envying poor East Siders for any coveted possession!

Sophocles, like Aeschylus, wrote many plays that are not now known. Only seven of his one hundred and twenty tragedies can now be read, and in their order are: Ajax, Antigone, Electra, Oedipus Tyrannus, Trachiniae, Oedipus Coloneus, and Philoctetes. They are all among the masterpieces of genius. As a constructor Sophocles is supposed to have never been surpassed until Shakespeare disclosed his genius. Sophocles, like Shakespeare, combined dramatic fire and subtlety, truth and naturalness, in all his known works; and, again like Shakespeare, his ideal was always noble. His subjects he drew from legends, as Shakespeare drew from books and history, and the principles of dramatic art he never lost sight of, as all critics agree from Aristotle to John Addington Symonds. As a dramatic artist he was supreme, though without the sun-like grandeur of Aeschylus, or the soft, smooth, subtle style of Euripides.

The tragedy of Ajax treats of the madness, remorse and suicide of that mighty warrior after his defeat by Odysseus; the war of words over his dead body by Remoras, Menelaos and Agamemnon, and of his decent burial, through the good offices of his enemy and rival, Odysseus. A Greek chorus of Salaminian sailors, comrades of Ajax, explain the action of the tragedy to the audience.

For an amateur company the Clinton Hall actors did very well. Amateurs must not be judged by too high a standard. If they show earnestness, intelligence and a regard for art, they should be commended.

Ajax was produced under the management of Mabel Hay Barrows, who produced it in Chicago last December. New York Greeks, whose daily vocations take them far afield from the field of art, were the actors, and their Greek was not the Greek of Sophocles, even to those who do not know the language, but to whose ears the thunderous music of the Greek is familiar. The pretty scene—there was only one and no curtain—was before the tent of Ajax at the Greek camp on the coast of Troy. The time, early morning.

Mabel Hay Barrows was a lovely and pathetic Telemachos, the mistress of Ajax and mother of his little boy. She was the star of the play. The Ajax of Georgios Metas was gigantic. The rest of the cast acted conscientiously, and everybody seemed to be happy.

Fourteenth Street—The Awakening of Mr. Pipp.

Musical farce in three acts, by George Totten Smith and Charley Grapewin. Produced March 21.

Pat.....Luke Sylvester
 Dropsey.....Louise Galloway
 Mopsy.....Al. W. Maddox
 Adam Payne.....C. Al. Clarke
 Mrs. Hobbs.....Amie L. Travis
 Mrs. Pipp.....Anna Chance
 Florrie Payne.....Beatrice Ray
 Reggie Payne.....Fred Wayne
 Tom Murray.....Julius C. Roff
 Jack Edwards.....George W. Roff
 Mr. Pipp.....Charley Grapewin
 Tony.....Frank Owen
 Jimmy.....George Donaldson
 Ed Hill.....Tom Crave
 "Kid" Cissie.....Clarence Prouty
 Miss Ables.....Irene Golden
 Miss Caine.....Burling Murray
 Tessie Pipp.....Nellie Beaumont
 Professor Carter.....Frederick Clarence
 Ida Nough.....Joyce Thorne
 Hadda Nuff.....Mabel Melvin
 William.....John Burns
 Max.....Chris Allworth
 Henry.....George Donaldson
 Miss Greene.....Isabel Arlington
 The Intruder.....And Quaid
 Brown.....Charles Morton
 Smith.....John Burns
 Lizzie Johnson.....Charles Prouty
 Nora.....Lizzie McCall

The patrons of the Fourteenth Street Theatre have had the privilege this season of witnessing the metropolitan debuts as stars of three comedians who have become favorites in vaudeville. The first was Nat M. Willis, the next George Evans, and last week Charley Grapewin was introduced in The Awakening of Mr. Pipp, a musical farce, put together by himself and George Totten Smith.

For several seasons Mr. Grapewin appeared in the vaudeville houses in a thirty-minute sketch

called The Awakening of Pipp, and his new vehicle is built around it. The old sketch, unchanged in any particular, constitutes the entire second act. The first act leads up to it, and the third act carries the story of the "jag" to a pleasing climax.

It is shown in the first act that Mr. Pipp, a young married man, has promised his wife that he will not take a drink for one year. The year is up at midnight. Mr. Pipp proceeds to celebrate the expiration of his probation by imbibing copiously of champagne. His remorse is shown in the bedroom scene between him and his wife in the second act, and his reformation occurs in the third. Instead of the usual "everybody on" with a burrah song and dance finish, the stage is occupied only by Mr. and Mrs. Pipp. He has just opened a bottle of champagne and has filled a glass with the sparkling liquid. As he looks at it his wife enters and stands behind him. He wavers a moment and then dashes the contents of the glass on the floor, refilling the glass from a water pitcher. His wife clasps her arms about him, and the curtain falls on a picture of domestic bliss that sends the spectators home with the moral of the play firmly fixed in their minds.

The entertainment, taken as a whole, is bright, clean and amusing. It moves briskly, and there is just enough vaudeville ginger introduced to make it agreeable. Mr. Grapewin gave a consistent performance, and his work in the "awakening" scene brought down the house, as usual. He revived his old burlesque juggling trick in the first act, and in the third, made up as a messenger boy, was most amusing. The third act, by the way, is funnier than the others, and in this respect the farce differs from others of its class.

Anna Chance made her accustomed success as the grieving but sympathetic wife. She wore some very handsome gowns, a black jet "creation" in the last act being especially pretty. The Reiff Brothers, George W. and Julie C. scored a great hit with their remarkably good dancing in the third act. The turn was neatly introduced and cleverly done. Al. W. Maddox, as a messenger boy, was a close second to the star in the favor of the audience, as his impersonation is natural and funny. Nellie Beaumont as Tessie Tiptoe proved her cleverness by singing and dancing at frequent intervals. Louise Galloway as Dropsey, Beatrice Ray as Florrie Payne, and Amie L. Travis as a typical mother-in-law, and Fred Wayne as Reggie were also more or less prominent.

The song hits were "Calle" and "The Loves of Mary Ann," sung by Nellie Beaumont, and "You'll Be Sorry in the Morning," sung by Mr. Grapewin and the chorus. The piece was well staged and the costumes were in good taste. Tights were put in evidence, and for this Mr. Grapewin deserves a special vote of thanks.

Between the second and third acts John Kurkamp, the band leader with the company, faced the audience and sang three songs. He has an excellent voice, and the innovation was received with great applause. The orchestra was strengthened by the addition of a harp, admirably played by F. Vallotti. The understudy attraction in The Smart Set, with Edward Hagan in the leading role, to open on April 4 for a two weeks' engagement.

Majestic—The Wizard of Oz.

"There was a sound of revelry by night" last Monday evening at the Majestic Theatre, when The Wizard of Oz waltz'd once more in that beautiful house. It was about the most enthusiastic audience gathered in a theatre since the first night of Victor Hugo's Hernani, in Paris, back in the '30's, when Thophile Gautier, assisted by his brilliant review and scores of romantic anarchists, unruffled the theatre.

Anna Laughlin was the first to appear, as Dorothy Gale, followed by Imogene, the cow, Joseph Schroder. Their welcome was quick and fervent, as was that of Allene Crater, who was Cynthia Cynch, and that of Rosalie Wynn, the Post Laureate. Then Lotte Faust, a Tryck Flyke, received her, as did Arthur Hill, as the cowardly Lion, and Stephen Maley, the Sir Willy Gyle, all that was due him. But the audience seemed to be holding its 12-inch shells in reserve, and when Fred Stone, the Scarecrow, was carried on they flew from all parts of the house. In a long career of theatregoing nothing approaching Mr. Stone's reception has been heard or seen by the writer. It was wonderful and deserved, for Mr. Stone is just as fine in his sphere as ever Booth or Salvini was in his. The curious thing about it was that he received a reception at each re-entrance during the entire three acts, as if each re-entrance was his first appearance. It would not be gracious to say that Mr. Stone is "the whole show," so it must remain unsaid, for there are many good and beautiful things in it, and many new things. David Montgomery was as funny as ever, and has a brave will to work with such a tremendous favorite as Fred Stone, the receptions of whom would take the heart out of ninety-nine partners in a hundred. In justice to each other, they should both "go it alone." For Mr. Montgomery can never receive proper credit for his admirable work while it is eclipsed by the sun of Stone. However, this is merely a suggestion to two sensible artists.

The best Wizard that Oz has had is the present—Charles Swayne. Anna Laughlin has a sensational dance in "The Sweetest Girl in Dixie," a fine new number. "The Tale of the Casanova," "Down on the Brandywine," "I Love You All the Time," "The Tale of the Red Shirt," "It's Enough to Make a Perfect Lady Mad," "My Caddy," "Goodbye, Fedora," "Under a Panama," "I Never Loved a Lady as I Loved You," "An Afternoon Tea," "Johnny, I'll Take You," and "I'd Like to Go Halves on That," with the old "Traveller and the Pie," "We're Off for Baffin's Bay," and "Must You?" We're Off for Baffin's Bay, and "Must You?" kept the audience laughing and applauding until a few minutes to midnight.

The girls in the choruses are the prettiest that could be captured; the scenery and costumes were all new and beautiful; the stage management was A1; the marches and tableaux were ditto, and everybody was happy.

But Fred Stone is the Hamlet of it. He is the best singing and dancing star that ever swam into the ken of the New York theatrical astronomer, and he can do more things than even the best of them. He is the king of eccentric singing and dancing comedians.

Third Avenue—In the Shadow of the Gallows.

Melodrama in five acts by Lillian Mortimer. Produced March 28.

John Remitrom.....St. George Darglen
 Percy Clifford.....John T. Powers
 Sam Remitrom.....Robert Smith
 Samuel Blacktram.....Alexander
 Tommy.....Jack Lawrence
 Beater.....Thomas Conrad
 Tom Smith.....Charles Burchett
 Doctor.....William Marill
 Railroad Ticket Agent.....Jack McConnell
 Engineer.....Bert Keys
 Porter.....Sam Walker
 Priest.....Albert Gels
 Police.....Mike Donovan
 Jailor.....James Wright
 Edna Dale.....Alice Mortlock
 Edna Dale.....Alice Mortlock
 Telegraph Operator.....Jack Todd
 Arabella Gushly.....Gertrude Shields
 Slater Cecilia.....Katherine Germain
 Lillian Mortimer.....Zola St. Mar

Decker and Veronee present Lillian Mortimer's scenic production of In the Shadow of the Gallows this week at the Third Avenue. It's a rip-roaring melodrama in five acts, with action galore.

The play opens in the home of James Remitrom, where John Remitrom, son and heir to James, marries Edna Dale on the eve of a family party. Zola St. Mar, formerly a gypsy, whose mother Mr. Remitrom ran away with years before, leaving his own wife, and Samuel Blacktram, who had an intrigue with Edna's mother, meet and plot to have vengeance on the family of Remitrom. Their various means include the murder of James Remitrom by the gypsy, an attempted robbery, the gypsy's attempted murder of Edna, throwing the suspicion on John, and furnish many thrills. Prison scenes, and gowns, with a moving train, make a good background. The Zola of Miss Mortimer was very and cap-

itally drawn. Her dark eyes, dark hair, quick movement, and short lines make her a striking adventuress. Alice Mortlock played Edna with skill. She looked pretty and put feeling into her lines. St. George Darglen made a manly and good looking hero. Alice Lewis was vivacious as Sally. Bright specialties were given by Arthur Pearson and Alice Lewis.

Murray Hill—Turned Up.

The offering this week by the Henry V. Donnelly Stock company at the Murray Hill Theatre is Mark Melford's popular farce, Turned Up, which is preceded by E. L. C. Griffith's little play, Forget-Me-Not, as a curtain raiser. The bill attracted a large audience yesterday afternoon and there was during the performance a great deal of well merited applause.

Forget-Me-Not was delightfully acted by George Farrar—always intelligent, painstaking and artistic—in the role of Henry Seymour, and William J. Butler as Morgan, the servant.

Turned Up brought forward Mr. Donnelly himself, with all his genial, attractive comedy spirit, in the role of Carraway Bones, the undertaker. Priestly Morrison was a capital Captain Medway, William J. Butler an admirable General Blatic, George Farrar a most aggressive Red Steadman, and Theodore Gamble a very acceptable George Medway. Edna Phillips played Sabina Medway in her usual charming fashion. The other roles were all in capable hands. Next week The Cowboy and the Lady.

Metropolis—Andrew Mack.

Andrew Mack appeared at the Metropolis last week, attracting very large business by his fine presentation of Ramsey Morris' play, An Irish Gentleman, in which, as Jack Shannon, he gave a very characteristic impersonation, his rendering of several original songs, notably the "Down Song" and "Kiss of Blue," being received with enthusiastic applause. Others prominent in the cast were Giles Shine as Father Lawlor, Tony Hart as O'Donoghue, and Little Lella Frost as Peggy Sherlock. Carrie Lee Stoye as Eustace was acceptable. Mildred Beverly pleased as Mrs. Frank Farleigh, and Josephine Lovett was effective as Maurya Sherlock. Robert E. Hill, Harry Barfoot, and Willard Curtis filled their roles with force and dignity, and Thomas E. Jackson and Ed Aiken were adequate. This week, Quincy Adams Sawyer.

New Amsterdam—Mr. Mansfield.

It is more than twenty years since Richard Mansfield made his great success as a character actor in A Parisian Romance, which was put on at the New Amsterdam Theatre last Monday, Tuesday, Wednesday and Thursday nights. Mr. Mansfield's Baron Chriest is still the same graphic horror the public has known for a score of years. His support was good, Ida Conquest as Rosa, Edith Ellis Baker as Marcelle, Isabelle Waldron as Mme. de Targy, Arthur Forrest as Henri de Targy and A. U. Andrews as Julian being conspicuous for good work. Friday night Ivan the Terrible was the play; Saturday matinee, Old Heidelberg; Saturday night, Dr. Jekyll and Mr. Hyde.

Fifty-eighth Street—Busy Izzy.

Large audiences attended last week to see the musical comedy, Busy Izzy. George Sidney, as Izzy, came in for the lion's share of approval. His performance is clever, and he sang parodies on popular songs and told stories that were new and up to date. He was ably assisted by Fred Wyckoff, who, as Gee Whiz, gave an excellent impersonation of a farmer; Edward Clark as Yube Quick, an elevator and hotel boy, always ready for fun, and a large and pretty bevy of chorus girls, who danced well. Carrie Webber as Mamselle Poree, a French actress; Maude Campbell as Billy Fine, and Charles Lo Mier as Hooley Happpigan were excellent. Howard Hall in The Man Who Dared is this week's attraction.

West End.

In Old Kentucky enjoyed a crowded engagement at the West End Theatre, where it presented last week with all the effects that have contributed to its long prosperity. Beaulieu Barris was an effective Madge, George Heath was a clever Frank Layson, and the others of the cast were capable. The racing scene and the pick-aniny band of course were great features. The attraction this week is Sis Hopkins, in which Rose Melville, imitably droll in the title part, is well supported.

At Other Playhouses.

MANHATTAN.—The Virginian will be performed for the one hundredth time at this house this (Thursday) evening. At the one hundredth and tenth performance handsome souvenirs will be given—copies of "The Virginian" specially illustrated.

SAVOY.—This theatre will reopen next Monday with The Suppression of Sex, a three-act farce, by Paul Armstrong.

CASINO.—On Saturday night next this theatre will reopen with FIVE PAFF PUFF.

DALY'S.—Ben Greet's company this week appears in She Stoops to Conquer, and next Monday will be succeeded by The Prince of Pilsen.

GARRICK.—Merely Mary Ann will succeed The Ruling Power next Monday.

HUDSON.—Man Proposes will give way next week to Cousin Kate, with Ethel Barrymore as the star.

LYCEUM.—Charles Hawtree, in Saucy Sally, will next Monday succeed The Admirable Critchton.

NEW STAR.—Theodore Kremer's A Desperate Chance was the attraction at this house last week. The company comprised Orrin Kyle, Jack Sharkey, H. B. S. Stafford, J. C. Hansen, Robert McClung, J. M. Long, Bert Mattler, Harry Roberts, John Andrews, Frank Churchill, Baby Jennifer Sinclair, Beatrice Burk, Mrs. Nell Kyrell, and Lillian Bayer, whose artistic efforts are always so commendable. This week, Foxy Grandpa.

SAID TO THE MIRROR.

LILY LORRELL: "Please deny that I am to be a member of the Melbourne MacDowell company. I cancelled my contract with Dave Weiss two weeks ago. I was not a member of Charles Hawtree's company until the Fall of 1903. I came over from England with William Greet's Sign of the Cross company in 1901, and remained with it two seasons, until Mr. Hawtree engaged me for A Message from Mars."

T. H. WINNETT: "Rhe Lorraine has been pirating Lynwood under the title of In Honor Bound. The company was prevented from presenting the play at Saratoga, N. Y., last week by the Sherlock Sisters, owners of the theatre."

FRANCES BROOKS: "It was I who played the part of Betty Belmont in Born in the Blood, at the Third Avenue Theatre week of March 21, and not Madge Olinger, as announced in the programme."

GOSSIP.

Frederick Lemaitre, the charcoal sketch by Clyde Fitch, was put on at the Hudson Theatre last Wednesday night by Henry Miller as a prelude to Man Proposes.

Mr. and Mrs. George H. Adams announce the marriage of their daughter Lillian to John Powell, in St. Thomas' Church, Brooklyn, N. Y., April 4, 1904.

Rehearsals have begun for a special matinee of Horace B. Fray's new play, Love's Pilgrimage, to be given at Wallack's Theatre shortly. The company includes Carlotta Nilsson.

Burton Harrison, the husband of Mrs. Burton Harrison, the novelist and playwright, is reported to be dying at his winter residence in Washington.

VAUDEVILLE

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Klein, Ott Brothers and Nickerson head the bill, and Joe, Myra and "Buster" Keaton are a special feature. The list also includes Johnson, Davenport and Lorella; Martini and Maximilian; Leo and Chapman; Sabel Johnson; Estelle Wordette and company; Garrity Sisters; Juggling Barrette; Hymer and Kent; Hallen and Hughes; the Malcoms; and the Vitagraph.

Keith's Union Square.

The entertainers are Pauline Hall, Will M. Cressy and Blanche Dayne (second week), James J. Morton, Roger Midgley and Gertrude Carlisle, Tim McMahon and Edith Chappelle, Wartenburg Brothers, Emerson and Omega, Rastus and Shaw, Clark and Florette, Raymond and Caverry, Martin Brothers, and the biograph.

Proctor's Fifth Avenue.

W. S. Gilbert's comedy, *The Wedding March*, is the stock company's offering for this week, with a cast including Malcolm Williams, Lotta Lithicum, Gerald Griffin, George Friend, Edward Ellis, George Bryant, Albert Howard, John Westley, Julian Reed, Albert Roberts, Loretta Healy, Margaret Kiker, Mary Bertrand, Cecylie Mayer, and Bessie Lea Lestina. The vaudevillians are "Senator" Frank Bell, Anna Caldwell, Dooley and Fowley, Ray Cox, O. M. Mitchell, Zara and Stetson, and the kalatechnoscope.

Proctor's Twenty-third Street.

John T. Sullivan makes his reappearance in vaudeville in *Captain Huntington*. The bill also includes Monroe, Mack and Lawrence, in their new act; Frank Booman, Four Nelson Comiques, Dorothy Neville, Hale and Frances, Tanner and Gilbert, Gracelyn Whitehouse, Le Roy and Walby, Preston, Kenyon De Garmo, Barto and Lafferty, Stewart and Raymond, and the kalatechnoscope.

Proctor's 125th Street.

Captain Swift is this week's offering by the stock company, with the principal members in congenial roles. The olio includes J. Royer West and Ida Van Sieten, Julian Rose, James R. Adams, Alf Holt, and the kalatechnoscope.

Hammerstein's Victoria.

Marshall P. Wilder heads the bill, and Paul Spadoni, the juggler, remains for a second week as a special attraction. Others are Adgie and her lions, Genaro and Bulley, Cushman, Holcombe and Curtis, Rice and Prevost, Fields and Ward, Smith and Fuller, the Opiera, and the Vitagraph.

Hurtig and Seamon's.

The Magic Kettle, the latest vaudeville sensation, exploited by Washington Irving Edison, heads the bill which embraces the Halloway Trio, Keough and Ballard, the Five Noses, Avery and Hart, Lillian Shaw, Parros Brothers, William J. Tompkins, Russell and Locke, and the kinetograph.

Circle.

The programme embraces Rousby's in Paris, May Edouin and Fred Edwards, the Four Nightons, Al Shean and Charles Warren, Stuart Barnes, Norah Bayes, Mitchell and Maroon, and the Vitagraph.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Digby Bell made his reappearance in vaudeville last week in a new monologue, in which he tells of his experiences as a human encyclopedia in a busy railway station. Most of his jokes were timely and amusing, and he told them in a nice, agreeable, off-hand way. He wound up with a recitation written in the tough-boy dialect, in which Mr. Bell is so expert, and it made a neat finish to the act, which is fully as good as anything in this line that the comedian has ever done. The patriotic song introduced by Mr. Bell is not well suited to him, and he ought to shove it in favor of something in the topical or humorous style. Will M. Cressy and Blanche Dayne, who are among the big favorites with the Keith patrons, presented *The New Depot*, one of the latest of Mr. Cressy's original efforts. Of course, it pleased immensely. George Felix and Lydia Barry, who have been on the road all season, seemed like new faces, and their work was accordingly, thoroughly enjoyed. Their cleverness is too well known to need comment. Elsie Bernard did a monologue, including some songs, and scored a tidy hit. She had an excellent place on the bill, and her sallies and ditties met with a ready response. Wynne Winslow, a soprano from California, sang some carefully selected songs very well. Arthur Buckner, a cyclist who believes in risking his neck during his entire act, climaxed his specialty with a very daring ride down a ladder stretching from the back wall to the footlights. His tricks were neatly and cleverly done. The Halloway Trio exhibited their nerve in a very remarkable wire act. Harry R. Lester, a promising young comedian, made a good impression by his neat and attractive dressing and make-up. He had a smart, refined and grammatical monologue to offer, and presented it in an intelligent way that won the approval of those who have a preference for something out of the ordinary run. He gave an excellent imitation of George M. Cohan in addition to his other work. Petching Brothers' Musical Flower Garden is a novel musical act that is well presented. Christian and Turner did a novel roller-skating act, in which one of them uses skates with single small wheels. There is a little humor in the act, too, that makes it all the more pleasing. Roger and Belle Dolan were reminders of the "good old days" when vaudeville was known as "variety." Milt and Maude Wood, singers and dancers; Taada, the Jap acrobat; the Two Ash-tonas, good club jugglers, and the biograph were also on hand.

TONY PASTOR'S.—O'Brien and Hayel were very amusing in W. M. Cressy's skit, *Ticks and Clicks*, which has been improved in many ways since it was first seen here. The business introduced is lively and interesting. Martinetti and Grossi, with their funny surprises, scored a hit. Katie and Edward Lovitt did an excellent acrobatic act. Herbert Lloyd caught the fancy of the house from the very beginning of his turn, and the laughs were continuous while he held the boards. He is a very original and painstaking comedian and deserves the success he has made. He was assisted by Lillian Lyllan, who is very trim and neat. Talkative Miss Norton held forth on subjects dear to the feminine heart and met with much approval. Mitchell and Maroon, whose odd act, *The Minister Boys*, is very popular at this house, on account of the cleverness of the team, again scored heavily. Mooney and Holbein, in their comedy acrobatic specialty; Alexis and Schall, as Tommy Atkins and the Dancing Girl; Clark and Florette, the Holdsworths, Alox and Zola, Franklin and Hayman, Wiley and Wilson, and the Vitagraph were also on hand.

PROCTOR'S TWENTY-THIRD STREET.—Mr. and Mrs. Gene Hughes made their first New York appearance since their return from abroad, and were given a warm welcome. They were seen once more in their very amusing sketch, *A Matril-*

monial Substitute. The lines and situations are as funny as ever, and the excellent acting of the two participants left little to be desired. Mrs. Hughes showed some remarkably handsome costumes, and again proved her good taste in this important detail. A new one-act play, called *A South Dakota Divorce*, written by Florence Gerald, was presented for the first time here by J. K. Emmet and Anna Mortland. It is a very bright bit of work and reflects great credit upon Miss Gerald, who has had the courage to get away from the beaten track and evolve something a little different from the usual cut-and-dried skit to which we have become so accustomed, and which is getting rather tiresome. The scene is laid in a rough log cabin in South Dakota, which is occupied by a young army captain as a resting place when he wants to get away from the fort and commune with himself upon the sad fate that separated him from his wife in New York some two years before. It is snowing very hard as the young man enters, and after lighting the oil stove he sits down with his guitar and hums over a few of the old songs, just to pass the time. As he is singing there is a wall in a female tone outside, and as he throws the door open a woman falls in, half fainting from the cold. It turns out to be his wife, who had come to South Dakota to get a divorce. The situation is very interesting, as there is only one room, and the storm is growing worse every minute. The rest of the story is very prettily told. The old quarrels are gone over again, but the old love story also comes in, and results finally in the reconciliation of the husband and wife. Mr. Emmet made a dashing soldier, and played with an ease and charm that were most pleasing. His voice was in good condition, and his yodling was very well done. Miss Mortland had a splendid part, and made the most of it from every point of view. It was evident that she had given her lines careful study, and she delivered them with force and emphasis. J. Royer West and Ida Van Sieten scored a most pronounced hit in their musical comedietta, *The Gymnasium*, which is one of the neatest musical acts seen here this season. It is now in smooth running order and goes splendidly. The Flying Rathbuns, gymnasts; the Misses Carmen, clever banjoists; El Nino Eddie, tight-rope dancer; Cunningham and Blain, excellent exponents of the old-time darky couple; Isabelle Horsog, mimic; the Gottlobs, comedy sketchists, and the kalatechnoscope also won favor. Sally in Our Alley, the condensed musical comedy, with Dan McAvoy in the leading part, finished its second and last week.

PROCTOR'S FIFTH AVENUE.—The production of *The Lost Paradise* last week was one of the best of the season, and many favorable comments were heard from the regular patrons, who are nothing if not critical when they are discussing

Midgets and Charlie Rosow. Mrs. Emmy and her little pets, and the Vitagraph were the other numbers of an excellent bill.

CIRCLE.—Thomas J. Ryan and Mary Richfield scored heavily in Cressy's very amusing skit, *Mag Haggerty's Father*. Riccobono's horses made their usual hit. Janet Melville and Evie Stetson, resplendent in magnificent gowns, kept the audience in great good humor with their original act, *Along Broadway*. Both of these women are exceptionally clever, and they understand the gentle art of "kidding" to perfection. Miss Stetson is the personification of good nature and Miss Melville acts as a splendid foil for her. Charlie Case told some new stories about his father, and they were all so good that the audience was sorry when his time was up. Rawson and June created a sensation with their boomerang throwing. They enjoy the distinction of being the only performers doing this kind of work, and it is so interesting that one never tires of it. The Rappo Sisters, who used to be Russians, but who are now billed as Siberian dancers, danced with great abandon and worked up much enthusiasm. Hal Stephens and company made one of the big hits, especially in the *Rip Van Winkle* sketch. Mildred Glover and her poodles did a very neat singing, talking and dancing act that was well received. The turn will compare favorably with anything of the kind now in vaudeville. A. T. Rosow, in a good equilibrist turn, and the Vitagraph, with new scenes, were pleasing.

HURTIG AND SEAMON'S.—Mabel McKinley made her first appearance in Harlem and attracted a series of large and fashionable audiences. Excellent turns were also furnished by Genaro and Bailey, Canfield and Carleton, Four Nightons, Jack Norworth, Louise Dresser, the Avon Comedy Four and Martine and Balmo.

The Burlesque Houses.

DEWEY.—The Dainty Duchess, under the management of L. Lawrence Weber, proved a good drawing card last week, and a splendid business resulted. The burlesques are *A Day and a Night* and *Mistakes Will Happen*, in which the entire company took part. An excellent olio was provided by Williams and Adams, Fry, Allen and Evans, Zimmer Jordan and Harvey, Idylla Vyner and Hayes and Sulta. This week, *The Brigadiers*.

GOTHAM.—The Tiger Lillies were seen in their burlesques and olio last week by a series of large and appreciative audiences. The olioists were Mr. and Mrs. James E. Cooper, Ed Estus, Morrissey Sisters, Olga Orloff, Clarence Wilber and company, and others. This week, *Kentucky Belles*.

MINER'S BOWERY.—The Morning Glories, with



WILLIAM CAHILL

the merits and demerits of the plays presented at their favorite theatre. Malcolm Williams made a manly Reuben Warner, and delivered his strong lines with great force and feeling. Verner Clarges made an excellent Andrew Knowlton. Lotta Lithicum as Margaret had one of the most congenial roles she has played this season. Margaret Kiker as Cinders and Albert Roberts as her "steady" were immensely amusing. Loretta Healy was effective as Nell. Gerald Griffin was fairly good as Mr. Fletcher. Others who did well were John Westley, George Bryant, George Friend, Leo Hawley, Julian Reed, Al Marsh, Rose Stuart, Cecylie Mayer and Bella De Frates. Julian Rose headed the vaudeville contingent, and his Hebrew stories and parodies brought down the house. Annie Dagwell also scored a decided hit with her songs, which she sings very sweetly. Alf Holt's stories and imitations took well. The other numbers were Charles and Ada Kalmo, Delmore and Darville, Mabel Adams, Kenyon and De Garmo and the kalatechnoscope.

PROCTOR'S 125TH STREET.—Ships that Pass in the Night was the offering last week. The play is the poorest that has been seen at this house this season, and although the clever members of the stock company did their best the piece made a poor impression. Those who appeared in it were Paul McAllister, Sol Alken, H. Dudley Hawley, Charles M. Seay, Jessie Bonstelle, Florence Reed, and Bessie Lea Lestina. A good olio made up for the deficiencies of the play. It was headed by the Four Nelsons, Comiques, in their amusing acrobatic specialty. Little and Pritzkow scored a hit in their smart singing act. Carter and Blufford, Lester and Cook, Le Roy and Walby, Herbert De Witt and the kalatechnoscope were also in the bill.

HAMMERSTEIN'S VICTORIA.—The great European juggler, Paul Spadoni, won an unqualified triumph here last week, and aroused the audiences to a high pitch of enthusiasm with his splendid act, which was fully described in *The Mirror* a few weeks ago. Haines and Vidocq were second in importance, and though they were well down in the bill, won as many laughs as usual, which means that the audience was in spasms most of the time. Nat Haines is making a specialty of telling prehistoric riddles, and they seem all the funnier on account of their age and his quaint manner of getting them off. The Four Lukens, in their finished and very startling bar act, were rewarded with liberal applause. Their tricks are marvelously well done. Harry Gilfoill, who has not been seen here in a long time, was warmly welcomed. His imitations are still the best of their kind, and, aside from them, his impersonation of the old man is a splendid bit of character work. The Empire Comedy Four were entirely satisfactory, and the audience seemed loath to let them go. The bass has a remarkably fine voice, and sang the "Armorer's Song" from Robin Hood in a very effective way. The solo of the tenor and the parodies of the comedian were also highly appreciated. Madege Fox, known as the "Flip-Flap Lady," sang her songs and turned her somersaults most pleasingly. She is full of ginger and snap, and the audience watched her odd gyrations with great interest. Pat Rooney and Emma Francis scored a hit in their unique songs and dances. Flood Brothers did a good acrobatic comedy act. The Rosow

olio headed by the Mario-Dunham Trio, drew well. This week, *World Beaters*.

MINER'S EIGHTH AVENUE.—The Kentucky Belles sang, danced, talked and entertained good-sized audiences. This week, *Cherry Blossoms*.

LONDON.—The patrons were delighted with the work of Annie Hart, who is one of the features of the Gay Masqueraders. This week, *Moonlight Maids*.

OLYMPIC.—The Big Sensation had its share of the Harlem patronage last week. This week, *Oriental Burlesquers*.

WILLIAM CAHILL.

THE MIRROR presents this week two pictures of William Cahill, the well-known vaudeville comedian, as he appears when delivering his characteristic monologue. Mr. Cahill is known as "The Man from Ireland," and he comes by the title justly, for he was born in the Emerald Isle, and comes naturally by the rich brogue that he uses to such great advantage in his stage work. He is the most natural Irish comedian at present in vaudeville, and is a nearer approach to the late J. W. Kelly than any of the many followers of that famous comedian. Mr. Cahill has an easy manner and a talent for telling stories that never fails to win favor with an audience. He has a convincing delivery, and his remarks are followed with the closest attention as he elucidates the point of a joke or details his experiences in narrating his encounters with people we meet every day. Mr. Cahill, in addition to his talents as an entertainer, is a song writer of renown, and many of his compositions have enjoyed great popularity. A new song called "The Irish" is his latest hit, and his own rendition of it is inimitable. He is one of the few performers who can coax a timid gallery to join in the chorus of a song, and when he appears at Tony Pastor's he never fails to set the entire house humming when he gives the signal "all together." Mr. Cahill has appeared in the principal vaudeville houses from Maine to California, and never loses any sleep over "open time."

HUMBERTY UNDERGOES OPERATION.

Humberty, the European juggler, who opened at Hyde and Bohman's on Monday afternoon, March 21, was forced to cancel his engagement and undergo an operation for appendicitis on Wednesday at St. Mark's Hospital, 177 Second Avenue, New York. His work during Monday and Tuesday showed no evidence of the acute pain he was suffering, but upon consultation with a physician an immediate cessation was ordered and the operation arranged for.

CONGRATULATIONS FOR MR. PASTOR.

Telegraph messenger boys and letter-carriers were frequent visitors at Tony Pastor's Theatre on Tuesday last. They carried hundreds of messages from all over the country to Mr. Pastor, who on that day celebrated his thirty-ninth anniversary as a New York theatrical manager. Dozens of Mr. Pastor's friends called in person to shake hands with the veteran manager and to wish him many more years of usefulness and prosperity.

STAGE PLAYS IN MUSIC HALLS.

The following letter written to *THE MIRROR* by a gentleman in London will prove interesting reading for American vaudeville performers who make a specialty of sketches. The question of using one-act plays in music halls is still unsettled, and it is probable that the matter will do well to ponder the question carefully before taking a trip across the water this season for the purpose of securing engagements in England.

To the Editor of *The Mirror*:

Sir.—The decision of Paul Toledano in the case against the New South London Company (limited) for allowing a performance of stage plays entitled *My Life for Hers* contains a suggestion which the Theatrical Managers' Association might reflect upon with advantage. In the opinion of the magistrate the prosecution was unnecessary, and he emphasized this view by declining to give the prosecutors their costs. The fine of twenty shillings must be applied, according to the provisions of the statute, toward defraying the expenses of the prosecution, but this is of course altogether out of proportion to the expenses actually incurred.

But, as the magistrate pointed out, there is considerable hardship in proceedings of this kind, and it is indeed time that the Theatrical Managers' Association should define precisely the principle on which they intend to act in the future. A large number of artists are engaged in producing sketches at music halls in all parts of the metropolis, and they run the risk of having their contracts canceled and of being deprived of the means of livelihood owing to the capricious conduct of the Theatrical Managers' Association, which, by its inactivity for so many years, has lulled the music hall managers into a state of false security.

Now, the Theatrical Managers' Association have stated through their solicitor in a letter to the *Times* that they do not object to every sketch which comes within the meaning of a stage play, and they have no intention to interfere with "the harmless legitimate sketch." But they insist, so they say, upon such entertainments being "confined within reasonable limits." They object to "complete (sic) stage plays with unlimited characters, scenes, accessories and no particular limit of time and without censorship."

Now, what are the limits they insist upon? Is it a particular time limit? It used to be considered a fair test if the sketch did not last more than forty minutes. But the convicted sketch, *La Toledano*, was well within this limit, and now the sketch, *My Life for Hers*, is not free from the ban, although it lasted only twenty minutes.

The distinction of "want of censorship" is wholly inapplicable, because even "the harmless legitimate sketch," which is not objected to, is not subject to censorship if it is performed at a music hall.

If "unlimited characters" are objected to, what is the number of characters that will pass without complaint? Again, as to "scenes and accessories," could anything be more vague and indefinite?

It has even been made a subject of complaint against the sketch at music halls that the author is deprived of his royalties on its performance at such places of entertainment. This is an entire misapprehension, because the author has the performing rights in his work whether it is performed at a theatre or music hall; and one member of the Theatrical Managers' Association has been in receipt of royalties for a sketch performed at a music hall, and now he is in the humiliating position of sanctioning a prosecution for a breach of the law out of which he has made, reluctantly no doubt, a considerable profit.

Efforts have been made to effect a compromise, and it is remarkable that so far they have not met with success. It is admitted by the association that there are sketches, which are "stage plays," to which no exception would be taken, and within reasonable limits the law may be infringed with impunity. But it is essential that the association should define those limits for the guidance of those to whom the question is of vital moment.

It has been pointed out by Mark Meiford, in his letter to the *Times*, that it is not so much the "danger of the prosecution" as the "fear of being prosecuted" that causes so much dismay. A manager is naturally reluctant to book a "turn" notice to stop the sketch after the first night, and other "turns" have to be substituted and the business seriously interfered with.

Perhaps the Theatrical Managers' Association might appoint their own censor, to whom sketches could be submitted, and whose sanction would relieve them from the ban of the police court.

HAROLD HARDY.

ANOTHER MELODRAMATIC PLAYLET.

Emmet Corrigan produced his new one-act melodrama, written by Edward J. White, at the Orpheum, San Francisco, recently, and, according to reports, it has created a genuine sensation. The piece is called *Jockey Jones*; or, *the Day of the Handicap*. The scene is laid in a hospital ward, in which Johnny Jones, a jockey, is lying in bed, having met with a serious accident. He is visited by a girl who imagines he is in the hospital for the purpose of reducing his weight for the handicap in which he had been scheduled to ride a horse named "Thunderer" the next day. She promises to marry him if he will "pull" the horse. Later he is visited by a "plunger," who offers him every inducement to win. While the "plunger" is present the fact is disclosed that the poor jockey has had better luck among the gamblers, and will never be able to ride again. The nurse turns out the light as the jockey falls asleep and dreams of the race. By the use of many novel mechanical devices the stirring scene of the race is shown, and, of course, "Thunderer" wins. When the lights go up the jockey is again seen in bed, and when the physician touches his hand he discovers that the lad is dead. Mr. Corrigan is credited by the critics of San Francisco with having given a genuine novelty to vaudeville, and the papers devoted a large amount of space to the discussion of the play.

TO TOUR THE WORLD.

A company called the American Travesty Stars will make a tour of the world under the management of S. W. Combe and Harry James, presenting a repertoire of the Weber and Fields farces and leques. The roster includes Kolb and Dill, Barney Bernard, Winfield Blake, Martin O'Neill, Ben Hansen, Maude Amber, Kitty Lynch, and Emerson and Hope. The principals and chorus will number over sixty people. Richard Goodall will manage the stage. The company will open in San Francisco at the Grand Opera House on April 15 for two weeks, and will sail for Honolulu on May 4, when they will play twenty days. From there they go to New Zealand, and then on to Sydney, Australia, where Mr. James has leased the Palace Theatre for five months. From Australia the players will journey to India and South Africa, proceeding to London later on for a long stay. New York will then see the company in a new piece, which will be written by Mr. Goodall on the trip, and this vehicle will be used on a tour of the principal cities, which will bring the players back to San Francisco. The capital already invested in this enterprise is \$75,000.

"THE MAGIC KETTLE."

What promises to be the biggest sensation known in vaudeville in recent years is the new act of Washington Irving Edison and his "Magic Kettle." Nothing like it has ever been seen on the stage, and the fact that Mr. Edison offers \$5,000 to any magician who can duplicate his act, and another \$5,000 to any one who can prove that any chemicals or sleight-of-hand are used in the act, shows the confidence the performer has in his wonderful trick. The turn is one that makes an audience sit up and make haphazard guesses at what the unknown is that is used by the performer who defies the laws of nature. Many of New York's most famous scientists have watched the act, and wondered greatly at the results unaccounted for by Mr. Edison, who seems to have discovered the secret possessed by the alchemists of ancient times. The act is under the management of John T. Whitefield, whose office is at 33, 337 Fifth Avenue, N. Y. York.

VAUDEVILLE.



The Latest Phenomenal Success
OF THE
SOMEWHAT DIFFERENT GIRL

Katherine Nelson

In a Bright and Original Monologue

Introducing Vocal Imitations of Lillian Russell, Marie Cahill, Adele Ritchie and Inimitable Terpsichore.

As the Boston Critics Saw Her.

HERALD.—"Katherine Nelson scored a big hit. She has everything that makes for success in vaudeville."

TRAVELER.—"Katherine Nelson, a newcomer, did some good work in vocal imitations of Lillian Russell, Marie Cahill, and some other stage celebrities."

TRANSCRIPT.—"The somewhat different girl, Katherine Nelson, made a thoroughly charming impression."

JOURNAL.—"Katherine Nelson in her monologue was bright, and her imitations of Lillian Russell and Marie Cahill were faultlessly rendered."

GLOBE.—"Katherine Nelson is a good-looking young woman of winning personality and decided artistic ability."

RECORD.—"Katherine Nelson, with her good voice, manner and imitations of Lillian Russell, Marie Cahill and others, proved a skillful entertainer."
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Prima Donna Soprano.

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Hyde and Behman's, Brooklyn, March 28; Trent Theatre, Trenton, N. J.

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VAUDEVILLE IN LONDON.

(Special Correspondence of The Mirror.)

TRAFALGAR HOUSE, GREEN STREET, LANCETER SQUARE.

LONDON, March 19, 1904.

The "sketch" question between the Theatrical and Music Hall Association on this side is still undecided, and in my opinion the music hall people are holding out for too much. The proposals of the theatres, if they are as I understand them, allow limits which the vaudeville stage should find sufficient to their requirements. These are the terms of both sides:

	Theatre.	Music hall.
Minutes duration.....	30	40
Speaking persons.....	5	6
Number of scenes.....	2	No limit.
Number of auxiliaries.....	12	No limit.

The theatrical managers further contended that the sketches must be original and not "boiled down" dramas from pieces that have been licensed by the Lord Chamberlain within the last ten years. The meeting held for the decision, however, did not get any further than the time limit, and the compromise is still a thing of the future.

George Fuller Golden addressed the O. P. Club at the Hotel Cecil last Sunday night on the effect of the theatre on the music hall. He claims that some of the music hall sketches were funnier than Ibsen's plays. "The dividing line between the halls and the theatres is growing more and more vague," he said, and added: "I am sufficiently optimistic to dream that in days to come our grandchildren will see and hear a future Irving and Ellen Terry playing an act from The Merchant of Venice, a future Patti singing an 'Ave Maria,' and a Dan Leno calling forth laughter all in the same music hall." Charles Morton, the veteran manager of the Palace Theatre, read the speech with a smiling countenance. "An ebullition of Golden, nothing more," he remarked.

Never in the history of the Hippodrome, I suppose, was there such excitement as was witnessed last Thursday afternoon when Houdini was put to the test of freeing himself from a special pair of handcuffs which the proprietors of a London newspaper had secured from an expert locksmith of Birmingham, named Nathaniel Hart. Last Saturday night, during his performance, Houdini was challenged by a representative of the *Daily Illustrated Mirror* to release himself from the manacles, which were rendered very complex by having six sets of locks inside two locks, and they were said to have taken five years to manufacture. I may state they were not the regulation pattern of police handcuffs, thus making the task all the more difficult. The house was packed to the roof to see the struggle, as the event was hugely advertised around London, several lock experts, besides police officers, being among the committee, numbering about forty in all. The representative of the *Illustrated Mirror* placed the handcuffs on his wrists, and then Houdini entered his small cabinet, first critically examining the "cuffs." After a matter of ten minutes he reappeared to stretch his knees, and the management offered him a cushion to kneel on. The audience appeared to have plenty of patience and lots of encouraging applause intermingled with selections by the orchestra seemed to relieve the monotony of the long wait before Houdini was again visible. This time he complained that his coat hampered him, and requested the *Illustrated Mirror* man to remove the coat for a moment so that he could take his coat off. This was refused, to the disapproval of the audience, and Houdini instantly proceeded to assist himself and literally tore his coat in shreds off his back. Then he disappeared again into his cabinet. An hour and a few minutes from the commencement of the test had elapsed when he burst into the arena, a sight to behold, perspiring freely, and the locks undone. As one man the audience gave vent to a wild enthusiasm, such a confusion and noise rarely heard in a theatre. Houdini was lifted shoulder high by the committee and carried round the ring. He made a little speech, thanking the audience for their patience and their confidence in his being able to accomplish this apparent impossibility. As a souvenir of this memorable triumph the *Illustrated Mirror* proposed presenting him with a silver model of the handcuffs. On seeing Houdini directly afterward he was all unstrung, but he expressed his satisfaction that he still remained undefeated, and that his doings were now taking a greater precedence in London interest than that most absorbing topic, the fiscal policy.

At the Tivoli among the newcomers was the Elks, billed as Les Elks, and their troupe of Indians in Kickapoo, said to be the craze of Paris. Philip York, as usual, looked far and wide for novelty, and in this instance he has hit upon a distinct deviation from the ordinary music hall entertainment. Through billing and booming alone the Kickapoo dance, which is said to have taken the place of the cakewalk in Paris, should be a success. The Elks are to be complimented on their earnest endeavors to introduce this new style, but I am afraid that English audiences are much too staid to indulge in any ecstasies over the Kickapoo dance, which might be described as a conglomeration of every fantastic step that the human body is capable of. The music, also, is written too much in a minor key to be attractive, leaves no impression of the air, and creates no responsiveness on account of its lack of effervescence. However, it is much too extraordinary to be appreciated in one performance, and London may yet probably follow in the footsteps of Paris. It certainly looks a healthy pastime and should be a good remedy for gout. De Biere has added to his act with some new tricks, and consequently has added to his success. Josephine Sabal has become a firm favorite.

The London Pavilion has a good turn in Ross and Grayson with their comedy sketch, The Professor and the Pupils. The man is exceedingly clever in what he does, which, though it is not quite original, is done well enough to be very pleasing. They are a clever couple and much appreciated. Ethel Ross-Selwicks, in a dancing scene to a song entitled "Primrose," gives a turn that is an agreeable relief from the ordinary. She dances very gracefully, and her partner—invisible for the greater part of the performance—has a good voice. Mr. Fancy, the sand-dancer, is also on the programme, and excels in her line. If she would only dress her hair better it would give more advantages to her otherwise pleasing appearance. Ida Rene sings three songs in a charming way and shows great talent, especially in the one entitled "The Rake's Progress." If Miss Rene could only drop a certain amount of affectation, such as the holding of the curtain when she takes her applause, she would be even still more bewitching. Captain Keller's Zouave Girls appear there as well, and make a big hit with their lightning drill and wall scaling. Dutch Daly is a droll as ever, and Norman French is still dancing himself into favor.

At the London, Shoreditch, are appearing Foreman and Fannan, who as the millionaires (Percy and Harold) closely resemble Ward and Vokes; in fact, their billing and make-up is almost identical. They only differ in ability. One always looks for clever burlesque actresses on this side, and in Jessie Preston, once of the Slaters Preston, I understand, no one need be disappointed. The audience very much appreciated her second song, a parody on "Redelia."

Appearing at the Metropolitan is Alexandra Dagmar, who looks well and sings better. Her second song, "The Coonville Colored Band," has plenty of snap and ginger to make it popular. Mike S. Whallen undoubtedly deserves the praise of some London newspaper, which speaks of him as the first comedian to introduce on the English music hall stage the fashionable attire of the frock coat and silk hat as a welcome relief from the constant appearance of the red-nosed, grotesque character. He is making a big hit at the above hall.

I went to the King's Theatre, Hammersmith, to see Williams and Walker in In Dahomey, and it is extraordinary the amount of business they are doing. George Harris, Hurlitz and Seamon's courtious manager, informs me that they have met with one huge success right along the line. Williams is funnier than ever, and is well backed up by Walker. They leave next week for Bristol.

I learn that The Prince of Pilsen is to be

VAUDEVILLE.



La Petite Adelaide
(Cutest dancer on the stage)
Booked solid until July
In VAUDEVILLE
In her high-class
Singing and
Dancing Specialty.
Open for Sourette
part next season.
Address MIRROR or
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Has been recently purchased and added to the Keith Circuit of continuous vaudeville theatres.

ALL APPLICATIONS FOR TIME ON THE KEITH CIRCUIT MUST BE MADE in person or by letter DIRECT AND ONLY TO S. K. HODGSON, General Booking Agent, Vaudeville Managers' Association, St. James Building, or Union Square Theatre, New York.



Great Success of
Elsie Janis
Formerly "LITTLE ELSIE"
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Mrs. Leslie Carter Gives
Brilliant Performance of
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Elsie Janis, a mimic of the right sort, outshines everything at Shea's this week. She was recalled again and again, and each time responded graciously, without infringing on other acts of her kind—giving something original each time.
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They make good style of feature.

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I SKETCHES for Vaudeville work.

Generally have one or two on hand.
M. R. LINDEMAN, P. O. Box 364, Brooklyn, N. Y.

WILTON and DOLLY NOBLES

STARRING IN
DRAMA AND VAUDEVILLE.

Agents at 129 First Place, Brooklyn.
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MOVING PICTURE MACHINES AND FILMS
MAGIC LANTERNS WANTED ANYWHERE

shortly produced here. It is a coincidence that Dorothy Morton is over here, for I remember what a success she made in the part of Mrs. Crocker, the widow, at the Tremont Theatre, Boston.

R. G. Knowles has arrived in England from South Africa. He is booked for the Tivoli at Easter.

The estate of the late George Lockhart, the famous elephant trainer, has been valued at £17,265.

Lil Hawthorne sailed last Wednesday on the *Majestic* for America.
May Moore-Duprez is now on her way to Australia.

VAUDEVILLE.

An Original Novelty—A New Vaudeville Act

EVOLUTION
OF
JOHNSON and WELLS

Now in preparation—Written by Drucie Delmore.

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Presenting the best legitimate comedy act in Vaudeville, "Thou Shalt Not Steal." Time of act 30 minutes. Address all Agents, or 136 Linden Ave., Jersey City, N. J.

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ELOISE

Murphy AND Willard

The Ravine is deepening—watch out!

"Have a Doughnut."

A Tremendous Hit with the GREAT ORPHEUM SHOW.

ED. F. REYNARD

"ED. F. REYNARD has a very clever ventriloquial act. His dialogue is new and the figures in his act are mechanical marvels."—*St. Louis Star*.

THE ORIGINAL

EMPIRE CITY QUARTETTE

(COOPER, TALLY, MAYO and COOPER).

Big hit at Hammerstein's, Victoria, last week. March 23, Poli's, New Haven; April 4, Poli's, Hartford; April 11, Avenue, Pittsburgh; April 18, Temple, Detroit
Address WM. MORRIS.

"These Mysterious Fellows,"

LATIMORE AND LEIGH

33d Week Vaudeville Feature Myrtle-Harder Stock Co., E. J. HALL, Mgr.
WHY? Because the act creates talk and discussion. RESULT—A drawing card.
Weeks of April 4, and 11, Duluth, Minn.

IN VAUDEVILLE AGAIN.

THE THREE HELTONS

ALF, NELLIE AND MASTER PERCY.

In Their Phenomenal Success, THE CORPORAL'S BIRTHDAY
Address Actors' Society or Agents.

Laura UNASSISTED Comstock

COMEDIENNE, 12 Minutes in One.

MOSHER'S BULL-TERRIERS.

14 Minutes of Surprise and Laughter.

N. H. MOSHER, Manager.

Tossing Austins

JOLLY JUGGLERS.

Leave for Australia March 24, 1904.

"THE MAN FROM IRELAND."

WM. CAHILL

Booked by Wm. Morris and Jo Paige Smith.

CHARLES KENNA

"MR. KENNA is a REAL HIT—CIRCLE THEATRE, WEEK MARCH 14.—Charles Kenna as the fakir makes a distinctive hit. He is the genuine personification of the street man one sees in the small towns. His impressions, characterizations and general imitations are excellent, and, although he holds the stage for a long time, the novelty of his work interests his audience. He was not permitted to leave the stage at yesterday's afternoon performance until he had taken fully half a dozen bows."—*Robert Speare* in N. Y. Telegraph, March 13.

WILL H.

MAODALENE

ARMSTRONG and HOLLY

In THE EXPRESSMAN.

"The Funny Fellow with the Trunk."

IN VAUDEVILLE AGAIN, THE

TROCADERO QUARTETTE

In either act, "THE TELEPHONE AGENT" or "FOR SALE."

Abra's Empire, Cleveland, March 14; Temple, Detroit, March 21; Cook Opera House, Rochester, March 23.

MANAGERS, LOOK OUT FOR

LEON MORRIS'

BIG NEW ACT, THE PERFECTION OF ANIMAL TRAINING.

Address care N. Y. DRAMATIC MIRROR, Trafalgar House, Green Street, Lancaster Square, London, England.

UNDERNER.—John Underner, in Cleveland, O., on
March 24.

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Greatest Song Ever Written. Everybody's Singing It. The Audience Demands It.

I Long To See Them All Again

YOU CAN'T AFFORD TO BE WITHOUT IT.

Prof. Copy Free, Orchestration any key Free to recognized people only, or those sending Up-to-date Program. Non professionals 25c. per copy. **SLIDES** (17 in number) most beautiful ever seen, ready in a few days, to good people \$5 per set. Send for this at once. CHAS. F. ERNST, MUSIC PUBLISHING CO. (Hewson Bldg.), Kansas City, Mo.

The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.

VOL. I. NEW YORK, APRIL 2, 1904. No. 2.

TO CATCH THE EYE.

The editor of the **HERALD** has received inside information that the file of St. Louis has adopted "Always in the Way" as the "After the Ball" song of the St. Louis World's Fair for 1904.

The editor of the **HERALD** wishes to return thanks to the editor of the **Mirror** for his kind wishes upon the first issue of the **HARRIS HERALD**. It always tries to deserve them. Watch our circulation grow.

Bell and Oliver, who are featuring "For Sale, a Baby," in their sketch, are sending out to their friends and managers a unique tag, with a china baby soil attached, showing their "up to date"ness.

Professionals are earnestly requested by the editor of the **HERALD** to read the file of the **HARRIS HERALD** in the New York **Sunday Telegraph**, in the route column.

The quickest hit on record is Jos. E. Howard's new famous "Good-bye, My Lady Love."

You can always tell when a song is going to be a big hit.

In answering these advertisements please mention **THE MIRROR**.

PAUL DRESSER.



Above is a very good likeness of the famous song writer, Paul Dresser, who has possibly written more substantial ballad hits than any other composer, his song successes dating back to the days of "I Believe It, for My Mother Told Me So." Mr. Dresser's latest ballad, "Your Mother Wants You Home, Boy, and She Wants You Mighty Bad," is already showing indications that point to success. Mr. Dresser is a popular favorite among singers in the profession, which is shown by the many scores of visitors who call at the Howley-Dresser Publishing House daily.

DOWN IN MUSIC ROW.

Pat Rooney and Joseph C. Farrell have just placed with their publishers, the Howley-Dresser Company, a new Summer song entitled "On a Good Old Trolley Ride." Mr. Rooney sang the song last Sunday at the American Theatre, and was obliged to respond to twelve encores. Nellie Flore, Dan McAvoy, Johnnie Cantwell, Gertrude Lang and many other prominent singers are using this song with success.

Harry Williams, of Williams and Van Alstyne, is on duty again, after being confined to his room for several days with the grip.

At the Dewey Theatre last Sunday night J. Aldrich Libbey introduced a new patriotic song, entitled "The Song Our Boys Sang, Our American Sailor Boys." He was greeted with tremendous applause.

Frederick V. Bowers continues to win applause and good press notices for the clever manner in which he renders his splendid ballad, "Every Day is Sunshine When the Heart Beats True."

The new story ballad, "Lights of Home," is becoming a big favorite. Many ballad singers and well-known quartettes are featuring this song with success.

The circulation of the **Charles K. Harris Herald** still continues to grow. Mr. Harris states that he will continue to follow the lines of its present policy, devoting the entire first page to the interests of songs and singers, while all advertisements will appear on the second page.

Jessie Mae Hall, of the Baldwin-Melville stock company, at Cleveland, will be among the first to introduce Hawley and Solomon's dainty waltz-song, "Starry Night for a Ramble." She will also sing during her engagement "Always in the Way," "Goodbye, My Lady Love," "My Starlight Sue," "Johnnie Morgan," "On a Good Old Trolley Ride," and many others.

Josie Winters, at the Bijou Theatre, Milwaukee, last week scored with Williams and Van Alstyne's sensational song favorite, "Navajo."

Eugene Ellsworth's "personal" ballad, "For Many Years," continues to win many encores in the hands of the many prominent singers now using this successful story-ballad.

Lloyd and Walton declare that "Heroes That Wear the Blue" and "Ma Lady Moon," published by Edwin S. Brill, are the best numbers they have used in several seasons.

Miss Matland states that her success is partly due to the way in which her audiences receive her different character renditions of Feist and Barron's coon song hit, "I Ain't Got No Time."

Among the musical numbers recently programmed by the Marlborough Hotel Orchestra were the following: Selections from Ranken and Kerker's Winsome Winnie and Smith and

MITCHELL AND MARRON

at Pastor's Theatre, last week, made a big hit singing their famous ballad success, "Somebody's Waiting For Me," in their newest sensational act, entitled "We

HAVE A MINSTREL SHOW."

Leo Feist publishes "Somebody's Waiting For Me," at 134 W. 57th St., New York.

In answering these advertisements please mention **THE MIRROR**.

Englander's The Office Boy; the Mark Stern popular minstrel medley, "Maid of Timbuctoo," and "Flowers of Dixieland."

At the dinner given in honor of Hon. Webster Davis at the Democratic Club, March 22, by Charles Murphy, the orchestra was compelled to play "Navajo" three times during the evening.

Louise Brehany has enjoyed much success with "The Gondolier," the new intermezzo published by Shapiro, Remick and Co.

The selections from De Koven's Red Feather and Smith and Englander's The Office Boy continue in favor at the Hotel Buckingham, where Charles Rinhak's orchestra holds forth.

Phil and Nettie Peters have recently placed in their act "While the Band Was Playing Dixie," "I Ain't Got No Time," "Mary Ann," "She's the Pride and the Pet of the Lane," and "My Little Zu-zu-zu-zu." They are using the medley to repeated encores.

"In Mexico," by Raymond Browne, promises to be a success. It is being sung by Dolly Jordan, Hazel Burt, Byrm and Foster and many others.

Frederick Brothers and Burns, with the Moonlight Maids Burlesquers, have been featuring Leo Feist's publications all season, playing in their act "Blaze Away," "Alagassam," "Uncle Sammy" and "In Sunny Africa" as a cornet trio.

Eva Mudge is featuring Adams and O'Dea's march song, "Nancy Lee," with success.

Violet Staley, who recently closed with the George Monroe company, will be seen again in vaudeville, featuring two songs by Feist and Barron—"She's the Pride and the Pet of the Lane" and "My Little Zu-zu-zu-zu."

Very recently Alfred Solman and Walter Hawley submitted to their publishers the result of a recently collaborated effort which was accepted forthwith, and will be known as "A Starry Night for a Ramble." Written in the author's happiest vein, it appears that this song looks like a big success "from the very jump." The melody "can't be got away from," and judging by the opinions of the artists who are using this number, it is simply irresistible. These include Eva Tanguay, Blanche Ring, Jessie Mae Hall, Thomas Q. Seabrooke, Irene Franklin, Bonnie Thornton, Baby Land, Alton and Thelma, Lynch and Jewell, Stanley and Wilson and James MacDonald. No doubt the strains of "A Starry Night for a Ramble" will soon be heard at convivial gatherings. If one of the party will start the song, the rest will inevitably come in on the chorus and keep on singing until the verses give out. The melody is delightfully in accord with the spirit of the lyric, and offers opportunities to the singers to interpret certain strains according to their own ideas.

A new march will be issued soon which will, no doubt, prove a great surprise and will be eagerly sought for by all orchestras and bands. It is by the celebrated composer, Rudolph Aronson, and is dedicated to Mr. Francis, the president of the St. Louis World's Fair. It is called "Down the Pike." The title page of this march is in six colors, and is said to be one of the most beautiful titles which has ever appeared upon an instrumental piece. It will no doubt become popular during the fair.

"Navajo," the most popular of all Indian songs, is featured by Marie Cahill, Elizabeth Murray, Rita Redmond, Phyllis Allen, Josie Winters, Mildred Grover, Howard Sisters, Empire City Quartette and Flo Adler.

In the production of The Kleptomaniac, recently given at the Lafayette Theatre, Washington, the duet, "To Call Thee Mine," from De Koven's Red Feather, and Paula Edwards' solo, "They're Looking For Me," from Ranken and Kerker's Winsome Winnie, were borrowed by permission.

Avia, the whistler and violinist, is receiving repeated encores featuring the popular ballad, "My Bessie's Wedding Day."

John Delmore, of Delmore and Darrell, is meeting with unusual success in his rendition of the new coon song by Feist and Barron, "Let Me In, Dat's All." They are now on the Proctor circuit.

Russell and Buckley, Ruth Nelita and Brooke Eltyram state they are successful with Theo. Morse's "Blue Bell."

"Heroes That Wear the Blue," "Only a Soldier Boy" and "Ma Lady Moon" invariably win encores when rendered by the Boston Comedy Four. Published by Edwin S. Brill.

"The Man Behind," Bryan and Mullen's comic song, is being featured by Lew Dockstader, of Dockstader's Minstrels.

Joseph La Calle's characteristic two-step, "Yumuri," is frequently heard at the Dewey Theatre, where John Wildner waves the baton.

Thomas Q. Seabrooke made a hit at the Orpheum, Brooklyn, last week. So did "The 17th of March," which he sang with great success.

Casper Dittmar, with Barlow and Wilson's Minstrel, is using "Oh, Didn't He Ramble" and "I'm Going to Live Anyhow 'Till I Die." H. S. Morgan is singing "Davy Jones' Locker," and

THE THREE KEATONS

at Pastor's this week created a sensation with the great intermezzo, "THE GONDOLIER."

Published by SHAPIRO-REMICK & CO., 45 W. 28th St., New York.

A strong story ballad, in the repertoire of vaudeville's sopranos Horwitz & Bowers' HIT of 1903 (authors of "No One but You.")

"EVERY DAY IS SUNSHINE WHEN THE HEART BEATS TRUE."

Professional copies sent free on receipt of up-to-date programme; Orchestration 10c. each.

Regular copies to non-professionals, 25c. each. Write for Complete Catalogue Address (Dept. M) JOSE. W. STERN & CO., 34 E. 21st St., New York.

Frederick V. Bowers TWO BIG HITS EVERY DAY IS SUNSHINE WHEN THE HEART BEATS TRUE

Address care JOSE. W. STERN & CO., 34 E. 21st St., New York City.

ON A GOOD OLD TROLLEY RIDE.

The newest Waltz Song by Jos. C. Farrell and Pat Rooney. Successfully sung by Nellie Flore, Dan McAvoy, Johnny Cantwell, Gertrude Lang, Pat Rooney, and many others. Send stamps and program for copy.

The Howley-Dresser Co., 1440 Broadway, N. Y. Grand Opera House Bldg., Chicago, Ill.

SONGS THAT ARE WINNING ENCORES FOR NUMEROUS SINGERS.

Only a Bunch of Violets.

SONGS

My Pretty Mountain Queen.

Published by VANDERSLOOT MUSIC CO., Williamsport, Penna.

"WHEN THE BLUE BIRDS ARE IN TUNE." "JUST PRESS YOUR LIPS TO MINE."

Two great songs by Brennan and Story. Making good everywhere. WALRUS CO., 534 Smithfield St., Pittsburg, Pa. Branch Office, 47 West 28th St., New York.

"LIGHTS OF HOME"

One of the good story ballads, bearing a 1904 copyright.

JOHNNIE MORGAN

Another big song hit by Williams and Van Alstyne.

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In answering these advertisements please mention **THE MIRROR**.

Dan Plouffe, of the same organization, is singing "Maybe"

Eddie Leonard, better known in minstrelsy as "The Only Eddie," is now under the management of W. C. Nankeville and Lee Grove. He opens with Haverly's Minstrels on March 28 at Newark, N. J., and will continue to play week stands until the end of the season, after which he is to be featured as a topliner in the most important vaudeville houses.

Nichols and Croix write that the two best songs of their repertoire are "Mary Ann" and "While the Band Was Playing Dixie." Both published by Leo Feist.

Gaston Mercadante, leader of the orchestra at the Hotel Alcazar, St. Augustine, Fla., is noted for choice musical programmes. A recent one contained selections from Ranken's and

Englander's Jewel of Asia, Ranken and Hadley's Nancy Brown, Rosenfeld and Sloane's Mocking Bird and John Heinzman's ballad "Bessie."

The dinner of the Mystic Shriners at Elmira, N. Y., was enlivened by parodies of Cole and Johnson Brothers' "Under the Bamboo Tree" and "Oh, Didn't He Ramble."

Frank F. Moore, who has been staging the numbers for the new Standard Theatre, Houston, Texas, writes that he has used all the late songs published by Leo Feist as big numbers, and that they never fail to make hits. He especially mentions "My Little Zu-zu-zu-zu" and "Mary Ann."

The New York Newsboys' Quartette were complimented by the Keith management on the way they rendered Browne, Drislane and Morse's new song, "Beansy."

CORRESPONDENCE

(Continued from page 7.)

WARY WILLIE WALKER March 23. Royal Slave 24. Olympia Stock co. 11-13.

GRAFTON—GRAND OPERA HOUSE (H. L. Hamman, mgr.). Mr. Harold Nelson in Quo Vadis March 18; co. and house good.

OHIO.

DAYTON—VICTORIA THEATRE (L. M. Boda, mgr.). G. C. Miller, bus. mgr.; Kelley and Shannon in Sherlock Holmes March 17; good performance; poor business. Rogers Brothers 24. Amelia Bingham 24. Minstrel 24. (PARK THEATRE) (G. F. Burrows, mgr.). Dainty Pares Extravaganza co. 17-19; good features; capacity. Through the Center of the Earth 21-23; pleasing excellent business. Over Niagara Falls 24-26. A Homestead 24-26. 26-30.—ITEMS: Starting paper put out by burlesque created tempest in a teapot. All quiet on the Potomac now, as local management made the necessary adjustments. Injunctions and damage suits somewhat immediate construction of the magnificent New National Theatre; prospects are good for early settlements. LUCIEN A. SOWARD.

URBANA—MARKET SQUARE THEATRE (Frank McAdams, mgr.). Simple Simon March 23. Dainty Pares 24. In Gay Paree 30. Homestead Hearts 31.—ITEM: Charles Carter and George Taylor, of Simple Simon co., were married at Bellefontaine 23.

WILLIAM H. MCGOWN.

YOUNGSTOWN—OPERA HOUSE (Peter Rice, mgr.). Superba March 14-16 delighted attendance; excellent co. Annie Russell in Mice and Men 17; S. R. O.; excellent performance. Human Hearts 19; good co. The Burgomaster 22; pleased fair house. The Little Church Around the Corner 24. Volunteer Organist 25. A Chinese Honeymoon 4. Robert B. Mantell 7. Nat. C. Goodwin 15.—(PARK THEATRE) (Joseph Weber, mgr.). The Rays 14-19; excellent performance. Mason and Mason 21-23; big attendance; co. strong. The Great Lafayette 24-26.—ITEMS: Manager Rice was compelled to take down his signboard in front of the Opera House on account of recent law made here.—The Actors' Society of America has again complained to local Board of Health, saying that dressing-rooms here are in an unsanitary condition. Previous notices were written, and the society says that Manager Rice has acted discourteously. A couple of lively stables and a morgue are located in the rear of the playhouse. Manager Rice invites inspection.—Thad De Courcy is no longer associated with the house.—Berkeley will lead orchestra of Park Theatre next season.

ATHENS—OPERA HOUSE (L. W. Slaughter, acting mgr.). Smith O'Brien in The Game Keeper March 23; fair business; pleasing performance. Legally Dead 28. Holden Brothers 28-30 canceled. The Royal Ambassadors 29. Katherine Harris 29. The Power Behind the Throne 16.—COLLEGE AT 14: THURM: Colonial Moving Pictures 17; large audience; excellent entertainment.—ITEM: Manager Homer C. Finsterwald, died of tuberculosis, after a short illness. Owing to the death of Manager Finsterwald it is not known who will manage the Opera House next season.

AKRON—NEW COLONIAL THEATRE (M. Reis, prop.). Annie Russell in Mice and Men March 18; strong and clever co.; large and delighted audience. Creators' Band 21; medium concert; fair attendance. Adelaide Thurston in Polly Primrose 22; fine cast; beautiful play; audience large and medium house. In the Proud Prince 28.—GRAND OPERA HOUSE (T. K. Albaugh, mgr.). Night Before Christmas 17-19; pleased fair attendance. Little Church Around the Corner 21-23; very good attendance. Convict Stripes 24-26. Barney Gilmore in Kidnapped in New York 28-30. The Fatal Wedding 31-2.

STEUBENVILLE—GRAND O. W. Maxwell, mgr.). Human Hearts March 23; fair business. "Way Down East" splendid. The Beauty Doctor 23; pleased big house. The Burgomaster 24; delighted big house. In Convict Stripes 30. The Little Homestead 31. Coroner Stock co. 4-9. Eagles' Minstrel (local) 11. Mar. 12. The Heart of Maryland 28.—ITEM: C. W. Campbell has been appointed as local manager in place of W. R. Lipps, who resigned, and has made many friends during the short time he has been here.

HAMILTON—JEFFERSON (A. Smith, mgr.). Herbert Kelley and Edna Shannon in Sherlock Holmes March 16; fair business; capable co. Why Leave Home 19; matinee and night; good houses. Boardman-Kane co. 21-23; good business. Plays: Our American Cousins, written by A. F. Fisher's Curse. Alberta Gallatin in Ghosts 24. The Burgomaster 26. Amelia Bingham in Olympia 1. The Power Behind the Throne 5. Albino's Vaudeville co. 7-9. Marie Walworth 12.

CANTON—GRAND OPERA HOUSE (M. C. Barber, mgr.). Cleveland German Stock co. in Wilhelm Tell March 17; good co.; pleased good house. Mice and Men 19; excellent co.; pleased audience. Polly Primrose 21; good co.; moderate attendance. In Convict Stripes 23; business good. Metropolitan Burlesque co. 4. The Little Homestead 9. Royal Slave 16. Nat. C. Goodwin 18. Warde and James 19. Tim Murphy 21. Marie Walworth 22. Mrs. Leslie Carter 30.

MANVELD—MEMORIAL OPERA HOUSE (Young Toke Hoxie Feb. 29; return likely at public request. Sam T. Jack's Burlesques March 3; fair co.; poor house. Homestead Heart 5; fair co. and house. The Outcasts' Daughter (local) 17; large house. Travers Vale's The Old Plantation 20; good business. Katzenjammer Kids 22; fair performance and house. Adelaide Thurston in Polly Primrose 24. The Great Lafayette and vaudeville co. 25.

BELLEFONTAINE—GRAND OPERA HOUSE (H. Thompson, mgr.). Hoosier Girl March 17 drew fair house; performance fair. The Great Lafayette 19 drew crowded house; performance excellent. Simple Simon 22; small house; performance fair.—ITEM: Joe and Catherine Williams and Horace and Mason show, spent Sunday at his home in this city.—W. D. Cox and Augusta Taylor, of Simple Simon co., were married here 22.

LANCASTER—CHESTNUT STREET OPERA HOUSE (H. B. Bowers, mgr.). Vaudeville March 18; packed house for charity. The Game Keeper March 17; excellent business and co. Robert B. Mantell in The Light of Other Days 21; S. R. O.; Mr. Mantell and the very well balanced co. take many curtain calls. Martin's Minstrel 12. Over Niagara Falls 24. Fox Grandpa 25. The Eleventh Hour 30.

NEW PHILADELPHIA—UNION OPERA HOUSE (George W. Bowers, mgr.). Vaudeville March 18; packed house for charity. The Game Keeper March 24. Sam Jones 25. The Little Homestead 7. Count of Monte Cristo 16. Marie Walworth 17. In Twelfth Night 21.—ITEM: Will Rogers and wife (deceased) are here for an indefinite time on account of the illness of Mrs. Rogers.

NELSONVILLE—STUART'S OPERA HOUSE (W. J. Stuart, mgr.). Quincy Adams Sawyer March 18; good house; good co. Robert B. Mantell in The Light of Other Days 22; good and well pleased house; excellent co. Catherine Williams and Horace and Mason show, spent Sunday at his home in this city.—W. D. Cox and Augusta Taylor, of Simple Simon co., were married here 22.

GREENVILLE—TRINITY OPERA HOUSE (H. A. Deardourf, mgr.). The Lighthouse Robbery March 22; packed house. The Game Keeper March 23. Katzenjammer Kids 5. Clara Torpen Grimes' Musical 7. Band Minstrel 18. 19.—ITEM: C. R. Hyde, late of Field's Minstrel, has joined the band at the National Soldiers' Home, Dayton, O.

PORTSMOUTH—GRAND OPERA HOUSE (Harry C. Gordon, mgr.). Harris-Parkinson co. opened March 14-19 in Slaves of the Orient to good business. Other plays: A True Kentuckian. Under the Shadow of the Galloway. In Sunny Tennessee. The Little Minster. The Scout; co. and business. Mason and Mason show, spent Sunday at his home in this city.—W. D. Cox and Augusta Taylor, of Simple Simon co., were married here 22.

FINDLAY—MARVIN THEATRE (L. H. Cunningham, mgr.). Pickings from Puck March 17; fair business; co. pleased. Creators' Band 18; finest musical organization ever seen in city; good business. Hoosier Girl 19. Matinee and night; good business; fair co. East Lynne 22; fair house pleased. Human Hearts 24. For Her Children's Sake 28. National Stock co. 28-2.

HILLSBORO—BELL'S OPERA HOUSE (Frank Ayres, mgr.). Ardena March 13; pleased fair house. The Hoosier Girl 14; light house. At the Old Cross Roads 21; everybody pleased. The Game Keeper 28. Simple Simon 2 canceled. The Little Homestead 22. This has been the most prosperous season this house has ever had.

CHILLICOTHE—MASONIC OPERA HOUSE (A. R. Wolf, mgr.). Robert B. Mantell in The Light of Other Days March 23; pleased excellent audience. Through the Centre of the Earth 26. The Burgomaster 28.—ITEM: George Morgan has returned to Columbus to resume his position with the Empire Stock co.

CAMBRIDGE—COLONIAL THEATRE (H. B. Marston, mgr.). Quincy Adams Sawyer March 19; good audience pleased. The Beauty Doctor 21. Adelaide Thurston 25.—HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.). Dainty Pares Burlesques 15; good house pleased. Edwards Stock co. 31-2.

ZANESVILLE—THE WELER (J. G. England, mgr.). Robert B. Mantell March 19; two large and well pleased houses. The Beauty Doctor 21; capacity; excellent performance. At the Old Cross Roads 22; delighted fair house. The Burgomaster 25. Adelaide Thurston 26. Lewis Morrison 28.

NEWARK—AUDITORIUM (J. R. Rosebraugh, mgr.). A Thoroughbred Tramp March 17; small house. Jeffersons in The Rivals 18; pleased fair house. The Beauty Doctor 19; good business. Howard-Dorset co. 21-26.

GALION—CITY OPERA HOUSE (S. E. Riblet, mgr.). Simple Simon March 17; excellent performance; fair business. Pickings from Puck 18; good attraction;

fair house. England's Moving Pictures 21; fair co.; poor business.

SPRINGFIELD—GRAND OPERA HOUSE (L. J. Dally, mgr.). Herbert Kelley and Edna Shannon in Sherlock Holmes March 18; co. and presentation excellent. The Beauty Doctor 21; big business. A Thoroughbred Tramp 19; good business.

MAKON—GRAND OPERA HOUSE (Charles E. Perry, mgr.). The Silver Slipper March 18; fairly pleased large house. My Friend from Arkansas 19; light house. Joshua Symphons 21. Dainty Pares Burlesques 24.

PIQUA—MAY'S OPERA HOUSE (Charles H. May, mgr.). Henry W. Savage Grand English Opera co. March 17; large and fashionable audience; excellent performance. Great Lafayette 21; big business. Robert B. Mantell 30. Victor Herbert 4.

ASHTABULA—AUDITORIUM (M. R. Williams, mgr.). Night Before Christmas March 15; excellent co.; poor business. Two Little Waifs 17; fine co.; good business. Pickings from Puck 21. Cleveland's Circus Pictures 23. Two Merry Tramps 25.

LIMA—FAHOUT OPERA HOUSE (E. F. Maxwell, mgr.). The Hoosier Girl March 18; pleased large audience; fair co. Convict Stripes 22. The Great Lafayette 24. Two Merry Tramps 28. Chinese Honeymoon 6. Storke 14.

UNRICHVILLE—CITY OPERA HOUSE (Elvin and Von Oetman, mgrs.). A Thoroughbred Tramp March 16; good play and business. The Game Keeper 18; good business; excellent co. Twisted Twist (local) 5. Russell's Comedians 11-13. Monte Cristo 15.

NILES—VERRECK THEATRE (George H. Verbeck, gen. mgr.; R. M. Hanna, local mgr.). Two Little Waifs March 18; good co. and performance; beautiful scenic effects; good.—THE AUDITORIUM: Shannon Boys (local) 17.

WAPAKONETA—TIMMERMEISTER'S OPERA HOUSE (Debonair Club, leasess; Ferd. W. Langhorst, mgr.). The Old Plantation March 21; miserable co.; poor house. The Burgomaster 11.

COSHOCTON—SIXTH STREET THEATRE (Joe Callahan, mgr.). Smith O'Brien in The Game Keeper March 19; good co.; topheavy house. At the Old Cross Roads 23; good co. and business.

BOWLING GREEN—CHICHESTER THEATRE (C. T. Hutchinson, mgr.). Hoosier Girl March 21; failed to appear. Lyrice 12; good show; fair house. U. of M. Music Club 19.

JACKSON—CRESCENT OPERA HOUSE (Guy Ruf, mgr.). Dark.—GRAND OPERA HOUSE (F. M. Stevenson, mgr.). The Game Keeper March 25.

FREMONT—OPERA HOUSE (Horn and Haynes, mgrs.). Stetson's U. T. C. March 23. The Burgomaster 12.

GALLIPOLIS—THEATRE (J. M. Kaufman, mgr.). Next Door March 21; good business. Pathfinders Vaudeville co. 29. Alberta Gallatin 4. Othello 20.

CIRCLEVILLE—GRAND OPERA HOUSE (W. H. Cutler, mgr.). Quincy Adams Sawyer March 16; pleased large audience. The Power Behind the Throne 9.

NEW LEXINGTON—SMITH'S THEATRE (T. J. Smith, mgr.). Smith O'Brien in The Game Keeper March 22; pleased good audience.

MECHANICSBURG—MAIN STREET THEATRE (Owen and Johnson, mgrs.). Legally Dead 5.

OREGON.

LA GRANDE—STEWART'S OPERA HOUSE (O. H. Stewart, mgr.). The Game Keeper March 18; good co.; S. R. O. Plays: Davy Crockett. Lighthouse Robbery. The Man of Mystery. Love and Friends. Prince Romito. The Mountain Girl. Risen from the Dead.

PRENDLETON—FRAZER'S THEATRE (K. J. Taylor, mgr.). Murray and Mack in A Night on Broadway March 15; good house; fair performance. Richard and Pringle's Minstrel 22.

SALEM—GRAND OPERA HOUSE (John F. Corbett, mgr.). Stetson's U. T. C. March 12; good business; pleased. Eli Perkins 18. The Game Keeper 19.

OKLAHOMA TERRITORY.

OKLAHOMA CITY—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.). Kinodrome March 15; poor business. Nashville Students 19; poor co. to good business. John Griffith in Macbeth 20; pleased fair house. Walker Whiteside 24, 25.

PENNSYLVANIA.

WILKES-BARRE—THE NESBITT (Harry Brown, mgr.). Francis Wilson in The Torador March 12; good co.; fair houses. The Earl of Pawtucket (return) 14; excellent co.; large house. Our New Minstrel (return) 15; good business. West's Minstrel 16; fair co. and business. When Johnny Comes Marching Home 17; good co.; big business. Parsifal 18; pleased small house. King Dodo 22; good co.; good business. A Country Girl 24; good co.; good house. Checkers 25. Robert Edison 26.—GRAND OPERA HOUSE (Harry Brown, mgr.). When Reuben Comes to Town 18; good business. Chester De Vonde in replete 14-16; fair co.; big business. Plays: Under the Tiger's Claw. Doomed. Ten-Ton Doer. The Old Willow Farm. Dr. Jekyll and Mr. Hyde. Jack's Best Girl. The Great Wide West. A Drop of Poison. The Power of the Iron Horse 24-26; fair co.; opened to good business. The Moonshiner's Daughter 28-30. The Power of the Cross 31-2.

SCRANTON—LYCEUM THEATRE (A. J. Duffy, mgr.). When Reuben Comes to Town 18; fair performance; good business; pleased. West's Minstrel 17; S. R. O.; poor performance. Parsifal 19; fair business; mediocre attraction. Richard Golden 20; King Dodo 22; fair co.; good business. Kellar 22; pleasing performance; good business. The Country Girl 23; excellent attraction; good business; pleased. Robert Edison 25. Checkers 26. Ben Hur 27.—ITEM: ACADEMY OF MUSIC (A. J. Duffy, mgr.). Way of the Cross 17-19; good business. Master of the Iron Horse 21-23; capable co.; usual large business. The Fast Mail 24-26.—DIXIE (Henry F. Dixie, mgr.). Holden Brothers 14-19; good business. Plays: The Last Half of the Denver Express. Sancho. The Minister's Son 21-23; good business; strong attraction. An Heiress to Millions 24-26.—ITEM: Owing to a railroad accident the Country Girl was unable to reach here for matinee performance 23.

MERCER—ORR'S OPERA HOUSE (Charles T. Byers, mgr.). Two Merry Tramps March 17; pleased good house. All a Mistake 19; small audience.—ITEM: A non-suit was granted by Judge S. H. Miller, of our courts, ordering the local manager, L. W. Washburn, proprietor of Stetson's Big Uncle Tom's co., to recover 10 per cent. of gross receipts alleged to have been involuntarily paid under coercion. By virtue of a contract Byers was not to show another play, C. O. until after Washburn's date, Jan. 13. He did play Martin's production in December. When settlement was made after first act Washburn demanded the 10 per cent. allowance. Byers refused to pay. Washburn, as per contract, and held the curtain until money was paid. Byers then attached property, got judgment before justice, defendant appealed, court granting non-suit on account of Washburn's failure to exhibit notes, to recover back money wrongfully paid. Washburn had played to biggest house of season.

HARRISBURG—NEW LYCEUM THEATRE (Reis and Appell, owners; Joseph Frank, local mgr.). King Dodo March 18; good business and highly pleased. Our New Minstrel 19; fair business; good co. A Country Girl 21; good house; good business. Haverly's Minstrel 22; strong attraction with an excellent singing chorus. Lewis Morrison in Faust 23; very good house; electric effects were very fine and won much enthusiastic applause. Creators' Band 34. Parsifal 25, 26.—GRAND OPERA HOUSE (M. Reis, mgr.). Joseph Frank, local mgr.; The Clare Turner Repertoire co. closed a week of very good business to well pleased houses in city; good business. Hoosier Girl 19. Matinee and night; good business; fair co. East Lynne 22; fair house pleased. Human Hearts 24. For Her Children's Sake 28. National Stock co. 28-2.

KANE—TEMPLE THEATRE (A. R. Cohn and H. W. Sweeney, mgrs.). A Royal Slave 19; good business matinee and evening; good production. Miss Bob White 21; delighted largest and most enthusiastic audience in history of present theatre; receipts over \$750 and S. R. O. sign out one-half hour before curtain rose. Our New Minstrel 25. Kellar 4. Quib. Beauty Doctor 9. Miss Nichols (violinist) 11. J. W. Gilbert's Panorama of Gettysburg 13. Robert Mantell in The Light of Other Days 20.—ITEM: Bertha Duffy, understudy of Dorothy Hunting, of the Miss Bob White co., is ill at the Kane Summit Hospital here with a severe attack of grip.

ALLENTOWN—LYRIC THEATRE (Mishler and Worman, mgrs.). Phelan Stock co. closed week's engagement 19, giving excellent satisfaction. Plays: The Still Alarm. Beware of Men. Resurrection. The Planter's Wife. On the Wabash. The Road to Ruin. A Southern Romance. Her Mother's Sin. A Woman's Victory. Kellar (magician) drew crowded house 21. 22; good business; excellent co. Wedded but No Wife 24; good business; capable co. Emma Bunting co. 28-2.—ITEM: E. J. Mack, of Checkers co. and a member of Trinidad (local) Leslie. Order of Eagles, was entertained by the local acie after the performance 22.

ERIE—PARK OPERA HOUSE (M. Reis, mgr.). Carner Stock co. March 21-23; light business. Plays: Cast Adrift. Sentenced for Life. Brother Against

Brother. The Lighter's Robbery. A True American. A van Winkle. All a Mistake. California. Mildred Holland 28. E. H. Southern 30.—MAJESTIC THEATRE (William J. Sell, mgr.). Haulon Brothers in Superba March 17-19 proved good attraction to crowded houses. The Beauty Doctor 21. Musical comedy, with Oscar Flaman in the leading role, supported by good co., to a large audience. William Simms in Pickings from Puck 22, 23; good co.; well received by moderate business. David Harum 28-30.

LEWISTOWN—TEMPLE OPERA HOUSE (H. A. Felix, mgr.). R. J. Edwards in The Light of Other Days (except 19) in A Rocky Mountain Walt. A Mortgaged Slave. The Tide of Life. Fun Aboard the Bristol; good co.; fair business; co. compelled to remain owing to heavy ice floods fair North. Cecilia Alara. Concert co. 15 were belated by ice floods and audience was compelled to await their arrival until 10 p.m.; performance over at midnight. Smith and Ash Minstrel 19 (home talent, benefit Youngstown Methodist Church); fair performance and business. Fatal Step 21; weak co.; parts not known; too much prompting; fair business. Haverly's Minstrel 23; good co.; audience pleased; good business.

LANCASTER—FULTON OPERA HOUSE (Veck and Adams, mgrs.). Lillian Ford and London Gaiety girls March 18; applauded by large audience of males. An American Hobo 19 canceled. Phelan Stock co. opened to capacity and did large business 21-26; good business; pleased. Resurrection. Beware of Men. A Southern Romance. The Alibi. The Planter's Wife. A Woman's Victory. On the Wabash. The Road to Ruin. Cuihane. Chase and Weston's Minstrel 28. M. B. White 30. Topsy-Turvy 31.—(GRAND STREET OPERA HOUSE) (John W. Henson, prop.). Irving Dramatic Club (local) produced in Old Virginia for charity to a large audience 24.

EASTON—ABLE OPERA HOUSE (William K. Jewell, mgr.). James K. Hackett in The Crown Prince 24; 18; medium business; play not taken in satirical nature in which it is written. Ward and Vokes in A Pair of Pinks 19; matinee and evening. drew large attendance; excellent co. Payton Comedy co. 21-26 opened to good business. Plays first half of week: Harlowe's Girls. A Fatal Step 21; weak Wall Street Merchant. Wealth and Poverty. Resurrection. business continues fair; co. and specialties very good. The Storke 6. The Chaperons 7. Hermann the Great 8. Kellar 12.

UNIONTOWN—WEST END THEATRE (Harry Beeson, mgr.). York State Folks March 18; fair business; co. excellent. The Lyman in At the Races 17; fair business; co. satisfactory. Little Homestead 18; pleased. fair business. The Jeffersons in The River 19; pleased. fair business. The Alibi. The Planter's Wife. A Woman's Victory. On the Wabash. The Road to Ruin. Cuihane. Chase and Weston's Minstrel 28. M. B. White 30. Topsy-Turvy 31.—(GRAND STREET OPERA HOUSE) (John W. Henson, prop.). Irving Dramatic Club (local) produced in Old Virginia for charity to a large audience 24.

POTTSVILLE—ACADEMY OF MUSIC (Charles Hausman, mgr.). London Gaiety Girls Burlesque co. March 15; good business. A Fatal Step 16; fair business. When Reuben Comes to Town 17; fair business; audience disappointed. West's Minstrel 19; very good business. A Country Girl 22; good business and very good performance. Dilger-Cornell co. 21-25; fair business; performances fair. Plays first half of week: Euclyptus for Life. Resurrection. The Road to Ruin. The Silver Dagger. Quincy Adams Sawyer 26.

PITTSBURGH—NEW BROAD STREET THEATRE (H. J. Sinclair, res. mgr.; Hadley's Moving Pictures March 17; pleased crowded house. Sign of the Cross Burlesque 18; excellent performance. When Johnny Comes Marching Home 19; very good business; play well staged; co. good. Richard Golden in King Dodo 20; well received by large audience. Kellar 24. Quincy Adams Sawyer 27. Howe's Moving Pictures 28.—LYRIC THEATRE (H. J. Sinclair, res. mgr.): Vernon Stock co. 28-2.

WASHINGTON—LYRIC THEATRE (F. R. Hallam, mgr.). Van Dyke-Eaton co. March 14-19 in Under Sealed Orders. Faust. A Kentucky Romance. Under Sealed Orders. Over the Hills to the Great Horse's Heart. Don Caesar, De Espana. Right for Wrong. Camille. and Across the Desert; capable co.; strong specialties; good business. Quincy Adams Sawyer 21; good performance; fair business. Faust 22, 24. The Great Horse's Heart 26. A Fatal Step 22. Wilbur-Mack Stock co. 4-9.

SHAMOKIN—G. A. R. OPERA HOUSE (J. F. Osler, mgr.). When Reuben Comes to Town March 21; failed to appear. Quincy Adams Sawyer 23; matinee and night; pleased big houses. Kellar 25.

CHADRON—THEATRE (W. D. Nields, mgr.). Erwood Stock co. 17-19 in A Mortgagee's Story. A Rocky Mountain Walt; deservedly light business. Oriental Burlesques 21; good business; two performances. The Metropolitan Burlesques 23, 24; good show; fair business. Sam T. Jack's Burlesque co. 23.

GREENSBURG—KEAGGY THEATRE (Frank Good, mgr.). Sam T. Jack's Burlesques March 21; satisfactory performance; large business.—ST. CLAIR THEATRE (George Good, mgr.): Thomas 23; Shud 18; 19; delighted fair audience. The Country Girl 23; pleased fair house; deserved better. Morrisson's Faust 25. Through Fire and Water 30. The Beauty Doctor (return) 2. Through the Center of the Earth (return) 8. East Lynne 9. Kellar 12. Haverly's Minstrel 13.

NEW CASTLE—OPERA HOUSE (Jacob F. Gunkler, mgr.). The Beauty Doctor (return) 1; pleasing performance; poor business. York State Folks 18; good co.; fair business. The Alibi. The Planter's Wife. A Woman's Victory. On the Wabash. The Road to Ruin. Cuihane. Chase and Weston's Minstrel 28. M. B. White 30. Topsy-Turvy 31.—(GRAND STREET OPERA HOUSE) (John W. Henson, prop.). Irving Dramatic Club (local) produced in Old Virginia for charity to a large audience 24.

BELLE VERNON—OPERA HOUSE (Elson Hommel, mgr.). Burke-McCann Stock co. March 16-19, presenting The Man in the Overalls. The Prisoner of War. King Dodo 18; 19; 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35; 36; 37; 38; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 67; 68; 69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 95; 96; 97; 98; 99; 100.

JOHNSTOWN—CAMBRIA THEATRE (J. C. Mishler, mgr.). Cook-Church co. finished good week March 14-19 with American Dollars. An Actor's Romance. East Lynne. Gypsy Jack. The Dice of Death. Quincy Adams Sawyer 17; good show; excellent business. Thomas E. Shea opened a more than successful week 21-26 with Banished by the King. Other plays: The Voice of Nature. Dr. Jekyll and Mr. Hyde. Through Fire and Water.

CARLSBURG—OPERA HOUSE (William H. Brets, mgr.). Culhane. Chase and Weston's Minstrel March 21 dropped in on us and pleased good house.—ITEMS: After the performance Monday evening the entire co. adjourned to the Elk House and were royally entertained by the lodges until the play was over. The morning. All voted a grand time.—Hugh Miller, of King Dodo, has returned, as the co's season has ended.

WILLIAMSPORT—LYCOMING OPERA HOUSE (F. and Beeler, mgrs.). Parsifal March 17; fair audience; creditable performance. Mildred Holland 18, 19; one of finest productions of season; good business. Murray and Mackey Comedy co. 21-25 opened with Power of the Cross. Blue Grass of Old Kentucky. The Edible Just Before Day; pleased audience; fair business. Sam T. Jack's Burlesque co. 28. A Wife's Mistake 2.

CONNELLSVILLE—THEATRE (Fred Robbins, mgr.). Oexham's Moving Pictures March 21; good business; good business. The Little Homestead 21; good performance; fair business. The Irish Pawns-brokers 25. Way Down East 24. Metropolitan Burlesques 29.

SHENANDOAH—THEATRE (Arthur G. Snyder, mgr.). London Gaiety Girls March 16; topheavy house. Our New Minstrel 17; large and delighted audience. When Reuben Comes to Town 18; big business; satisfied. Metropolitan Burlesques 21; crowded house; fair performance. Watson's Orientals 22; large audience; fair performance. Why Women Sin 24. Quincy Adams Sawyer 25.

POTTSVILLE—GRAND OPERA HOUSE (C. M. Vandevoort, mgr.). Ten Nights in a Bar Room March 19; fair business and co. Shore Acres 22; good co.; poor business. Watson's Oriental Burlesques 24.—ITEM: Ten Nights in a Bar Room co. closed season here 19 preparatory to reorganizing in a few weeks for Summer season, which performances are to be given in a tent.

NORRISTOWN—GRAND OPERA HOUSE (C. J. Carpenter, res. mgr.; Bennett-Moulton co. closed a successful engagement March 19. Plays: The Working Girl. A Little Nuisance; co. closed season here. The Peddler 23; fair business and co. Parsifal 24. The V. of the Transgressor 25. London Gaiety Girls 26.

MAUCH CHUNK—OPERA HOUSE (Robert Hoberling, mgr.).—ITEMS: On account of recent floods, Thelma 21, failed to appear. Arrangements have been made for appearance April 26.—Charles Bernhart, with Parsifal, looked to appear at Hazleton 16, called upon old friends in this city while en route to Hazleton.

CARBONDALE—OPERA HOUSE (G. W. Lowder, mgr.). A Bunch of Keys March 17; good business; fair performance. The Beauty Doctor 18; pleased large crowd. Sign of the Cross 19; small house; but pleased. Twentieth Century Moving Pictures 26. As You Like It 2. Vernon Stock co. 11-16.

HAZLETON—GRAND OPERA HOUSE (Henry Walton, mgr.). The Sign of the Cross March 17; pleased two big audiences. Oliver Cromwell (local) 21, 22; performances and houses good. Lafayette College Glee. Banjo and Mandolin Clubs (amateurs of

the United Charities 29; excellent performance; good house. Haverly's Minstrel 24. Why Women Sin 24. BRADFORD—NEW BRADFORD THEATRE (Fred H. Mareille, mgr.). Mildred Holland in The Triumph of an Empress March 22; superb production; pleased the audience. Our New Minstrel 23; delighted fair house. York State Folks 24. Our New Minstrel (return) 25. Quincy Adams Sawyer 30. As You Like It 6.

OIL CITY—VERRECK THEATRE (G. H. Verbeck, mgr.). Irish Pawns-brokers March 17; poor business; medium co. Two Merry Tramps 21; light house; poor co. and performance. Volunteer Organist 24. Quincy Adams Sawyer 25. Homestead 26. 28-2. Mr. Jolly of Joliet 6.

MEADVILLE—ACADEMY OF MUSIC (K. H. Norris, mgr.). The Irish Pawns-brokers March 13 failed to please; light house. York State Folks 22; good attendance; excellent co. Mildred Holland in The Triumph of an Empress 24. Quincy Adams Sawyer 29. A Chinese Honeymoon 2. Mr. Jolly of Joliet 6. A Royal Slave 12. Robert B. Mantell 14.

PHOENIXVILLE—COLONIAL THEATRE (H. I. Brownback, mgr.). Sign of the Cross March 16; excellent performance; good business. Raymond's Moving Pictures 12; good business. Mildred Holland in The Triumph of an Empress 24. Quincy Adams Sawyer 29. A Chinese Honeymoon 2. Mr. Jolly of Joliet 6. A Royal Slave 12. Robert B. Mantell 14.

CHESTER—GRAND OPERA HOUSE (Thomas Hargrave, mgr.). Her First Faint Step March 17, 18, good houses. Uncle Hov 19; good co. and business. Wedded but No Wife 21; fair business. Way of the Transgressor 24. Oriental Burlesques 27. Joe Welsh in The Peddler 24. Man to Man 28.

CHAMBERSBURG—EDWARD A. LE OPERA HOUSE (Shainbrook and Grove, mgrs.). Culhane. Chase and Weston's Minstrel March 19; fair business; good performance

business. The Pickers 26-30. Why Women Sin 6.—
FLEM. Summer Lodge of Elks will install Charles
Lodge 24.

SPARTANBURG, GREENWALL'S THEATRE
(Max Greenwall, mgr.): Damon and Pythias March
24. The James Boys 2. Young Mrs. Winthrop (local)
7. Tim Murphy 9.

GREENWALL'S GRAND OPERA HOUSE (B. T.
Whitely, mgr.): Payton Sisters March 7-19; good co.
and business. Damon and Pythias 25. Ferguson
Stock co. 26-2.

SOUTH DAKOTA.

HURON, GRAND OPERA HOUSE (J. Dunn,
mgr.): Minstrels (local) March 15, 16; excellent per-
formance. A Royal Slave 21; best co. seen here this
season; deserved better patronage. Noble Theatre co.
4-6.

YANKTON, NEW YANKTON THEATRE
(Charles Gottschalk, mgr.): The Burglar March 16;
good house and co. Mendelssohn-Quartette co. 21;
packed house, pleased. A Man from Sweden 24.

WATERTOWN, NEW GRAND OPERA HOUSE
(B. A. Briggs, mgr.): A Royal Slave March 19, 20;
good business and co. The Burglar 23.

TENNESSEE.

NASHVILLE, THE VENDOME (W. A. Sherr,
mgr.): Maxine Elliott in Her Own Way March 17;
very large and pleased audience. Amelia Bingham
in Olympia 18; good co. and business. Sadie Martinot
in His Excellency the Governor 19; co. and business
good. Brothers Byrne in Eight Belles 23. Bertha
Galland 31. Grand Opera House (Mrs. T. J.
Boyle, mgr.): Boyie Stock co. in Two Little Drummer
Boys 21-25; pleased large houses. Tarrytown Widow
26-2. —ITEM: Franklin Ritchie and Gray Lewis have
joined the Boyle Stock co., appearing first time 21.
MEMPHIS, LYCEUM THEATRE (Frank Gray,
mgr.): Sadie Martinot March 18 drew fair
houses. Amelia Bingham in Olympia 17; fine business.
Maxine Elliott's first engagement as a star here drew
splendid houses 18, 19. Bertha Galland 29, 30.—
GRAND OPERA HOUSE (A. B. Morrison, mgr.):
Hopkins' Stock co. in The Nancy Hanks 21-26 drew
well.—**RIJOU** (Benjamin M. Stainback, mgr.): Bijou
Musical Comedy co. 4.

KNOXVILLE, STAUD'S THEATRE (Fritz Staub,
mgr.): Gagon-Pollock co. March 14-19 (excepting 16).
Play: The Counterfeiters. The Moonshiners. Sheridan
Keene. Detective: Hotel Upside Down. A Woman's Sacri-
fice. Tracy the Outlaw; fair business. Florinda 18
sided the house; pleasing on eve. Eight Belles 18;
small house; acrobatic features were excellent. Wis-
ard of Oz 24. Panny Mr. Dooley 25.

CHATTANOOGA, NEW OPERA HOUSE (Paul
R. Albert, mgr.): Florinda March 17; satisfactory
performance; good house. Winesap Annie 18 can-
celed. Eight Belles 23. Winsard of Oz 25. Panny
Mr. Dooley 26. Gagon-Pollock Stock co. 27-2.

JACKSON, MARLOWE THEATRE (Woerner and
Tuchfeld, mgrs.): A Little Outcast March 19, matinee
and night to large business. At Valley Forge 25. The
Merchant of Venice 26. Lost River 27.

COLUMBIA, GRAND OPERA HOUSE (Ashby
Wilkins, mgr.): Hi Henry's Minstrels March 22; good
house; performance very fine.

FAVETTEVILLE, CITIZENS' OPERA HOUSE
(J. M. Robertson, mgr.): Hi Henry's Minstrels March
21; fair audience; good performance.

BRISTOL, HARMELING OPERA HOUSE (Fow-
ler and Taylor, mgrs.): Florinda March 19 to S. R. O.
Damon and Pythias 28.

TEXAS.

DALLAS, THEATRE (George Amy, mgr.): Four
Cobans March 14, 15; entertained large audiences.
Clay Clement in The New Dominion drew larger
audience 16; good business. Last River 18;
sided matinee and night business. A Life's Mistake
19; fairly good house. Gideon's Georgia Camp Meet-
ing 21. Peoria Stock co. 23-25. Dorothy Vernon
of Haddon Hall 26.

MCKINNEY, OPERA HOUSE (H. W. Warden,
mgr.): Philharmonic Lady Quartette March 14; fair
audience; very satisfactory performance. Albert Tay-
lor Stock co. 17-19 in A Royal Rival. A Southern
Romance. Home Sweet Home. The Ring of the
Ancients. Co. big business. A Life's Mistake 21.
Alice in Wonderland (local) 22. Georgia Camp Meet-
ing co. 23.

**PORT WORTH, GREENWALL'S OPERA
HOUSE** (Phil Greenwall, mgr.): Clay Clement in
The New Dominion March 14, 15; well sided houses;
performance pleasing. Four Cobans 16, 17; first
appearance here; very satisfactory performance; large
attendance. Last River 19; well sided houses; pleas-
ing.

SAN ANTONIO, GRAND OPERA HOUSE (Sid-
ney H. Warden, mgr.): Four Cobans in Running for
Office March 19, 20; tremendous business; pleased.
Last River 21. Dorothy Vernon of Haddon Hall 23.
Marie Fountain co. 27-1.—**EMPIRE OPERA HOUSE**
(W. A. Lane, mgr.): Harry Stubbs co. in Why Brown
Was Here 15-20; light attendance; fair co.

**HOUSTON, SWEENEY AND COOMBS' OPERA
HOUSE** (Greenwall Theatrical Circuit Co., lessee;
McMichael, mgr.): Dorothy Vernon March 22. Lost
River 23. Marie Fountain Stock co. 24-26.—**EM-
PIRE**: Spectacular dramatic co. 19 opened in Nature's
Nobleman. Pearl of Savoy; fair co.; business satis-
factory. Tobias Craig 21-23. Camille 24-26.

GAINESVILLE, BROWN'S OPERA HOUSE
(Fred Frasher, mgr.): Andrews Opera co. in Birds of
a Feather March 17; fair co. and house. Clay Cle-
ment in The New Dominion 19; Clement fine; support
fair; pleased medium audience.—ITEM: Mr. Clement
and co. were tendered a Dutch lunch by local admirers
after the performance.

TYLER, GRAND OPERA HOUSE (A. Hicks,
mgr.): The Telephone Girl March 17; fair performance
and business. Clay Clement in The New Domi-
nion 22.—ITEM: Texas Bud (J. F. Snell), cham-
pion roper of Texas, gave a roping and cowboy riding
contest 18, 19; excellent performance; good business.

GALVESTON, GRAND OPERA HOUSE (Fred
C. Wells, mgr.): Marie Fountain Theatre co. March 16-
20 in repertoire at popular prices; varying business;
good orchestra. Bertha Galland in Dorothy Vernon
of Haddon Hall 21. Lost River 24.

EL PASO, MYERS OPERA HOUSE (W. L. Bog-
gs, mgr.): Handkerchiefs Comedians March 20-26 in
A Man of Mystery. Two Married Women. An Arizona
Girl. A Convict's Daughter. A Cheerful Lie.

SHERMAN, OPERA HOUSE (M. Sarazan, mgr.):
Ed Andrews Opera co. in Birds of a Feather March
16; fair business. Clay Clement in The New Domi-
nion 17; good business; pleased, as usual.

CLEBURNE, BROWN'S OPERA HOUSE (John
C. Brown, mgr.): Ye Old Folks Singing March 16;
benefit of King's Daughters and kindergarten; pleased.
Crawford's Claim 18; small attendance.

TEXARKANA, HARDIN OPERA HOUSE (J. M.
Draake, mgr.): Andrew Robson March 14; most
excellent co.; good house. A Life's Mistake 15; fair
co.; light business.

DEAMONT, KYLE THEATRE (E. M. Wism,
mgr.): The Telephone Girl March 16; 2nd performance;
fair co.; good business. Last River 23. A
Friend of the Family (benefit) 5.

VICTORIA, HAUSCHILD'S OPERA HOUSE
(Gus H. Peters, mgr.): Was She to Blame March
15-17; fair audience and co. A Friend of the Fam-
ily 8.

SACAGDOCHES, OPERA HOUSE (Ingraham
and Wolfelt, mgrs.): Telephone Girl March 18; good
business; pleased.

DENTON, WRIGHT'S OPERA HOUSE (V. E.
Flow, mgr.): Georgia Camp Meeting Minstrels March
25.

GREENVILLE, KING OPERA HOUSE (Walter
Boon, mgr.): A Life's Mistake March 18; very small
audience.

PARIS, PETERSON THEATRE (W. E. Knight,
mgr.): Jack C. Taylor co. March 14-19; fair business;
satisfactory. Clay Clement 21.

WAXAHACHIE, OPERA HOUSE (J. M. Cumby,
mgr.): The Telephone Girl March 18; big audience;
failed to please. Albert Taylor co. 21.

HONEY GROVE, OPERA HOUSE (A. P. Hen-
derson, mgr.): Jack C. Taylor co. March 24-26.

UTAH.

SALT LAKE CITY, SALT LAKE THEATRE
(George D. Pyper, mgr.): Blanche Walsh in Resurrec-
tion March 14-16; co. good; big houses. Mary Man-
ning in Harriet's Homecoming 17; excellent co.; busi-
ness good, but deserved capacity.—**GRAND THEA-
TRE** (Jones and Hammer, mgrs.): The Brand of Cain
March 14; good co. and houses. Mrs. Pike in Mary
of Magdala 16, 17; excellent co.; packed houses. Our
Goddess 18, 19; very good contortionist and violinist;
fair houses.

PARK CITY, DEWEY THEATRE (F. J. Mc-
Laughlin, mgr.): Our Goblins March 16; pleased large
house. Down by the Sea 23. Isabel Irving in The
Crisis 4. Daniel Sully 6.

VERMONT.

ST. ALBANS, WAUGH'S OPERA HOUSE (T. R.
Waugh, mgr.): Bennett-Moulton co. March 21-26;
crowded houses; excellent co. Plays: A Daughter of
the People. The Belle of Virginia. Outcast of Society.
London Bank Robbery. Shipwrecked. The Working Girl.
A Struggle for Life. Stetson's U. T. C. 28.

FAIR HAVEN, POWELL OPERA HOUSE (John

Powell, mgr.): Ideal Entertainers March 21; good
satisfaction; fair house. The Heart of Texas 22.
BARRE, OPERA HOUSE (W. W. Lapoint, mgr.):
Stetson's U. T. C. March 24. Lovers' Lane 26.

VIRGINIA.

RICHMOND, ACADEMY OF MUSIC (Thomas G.
Leath, lessee; Charles W. Rex, mgr.): Stocks March
17, co. and business fair. Saphe 18; fair co. to
small house. Peck's Bad Boy 19; co. and business
only fair. Maxine Elliott 1. Nancy Brown 5. Wizard
of Oz 9. Kidder 11. Way Down East 26.—**BIJOU
THEATRE** (Jake Wells, mgr.): Charles I. McKee, bus.
mgr.; Bijou Opera co., presenting The Answer 21-25;
co. only fair; business good. Her First Falset Stop
26-2.

NORFOLK, ACADEMY OF MUSIC (Corbin
Shields, mgr.): Mr. Dooley March 22; co. very good;
fair business. Peck's Bad Boy 19; performance and
business very poor. The Chaperon 24. The Pro-
fessor's Love Story 26.—**THE GRANBY** (Otto Wells,
mgr.): Arlons 21-26; excellent performance; good
business. Bijou Opera co. in The Answer 26-2.

SOUTH BOSTON, MILLA OPERA HOUSE (Hill
and Tredway, mgrs.): Way Down East March 18;
performance very creditable; well received; large
audience. Itasca Concert co. & Barlow and Wilson's
Minstrels 6. Danville Military Institute Mandolin
and Glee Club 1.

DANVILLE, AUDITORIUM OF MUSIC (W. W.
Wood, mgr.): Lewis Morrison March 22; poor house.
Florinda 23 to capacity; fine performance. James
Boys 25.

PETERSBURG, ACADEMY OF MUSIC (Wil-
liam E. French, mgr.): The Storm March 16; fair
house; pleased. Peck's Bad Boy 21; small house.

ROANOKE, ACADEMY OF MUSIC (Allen Jop-
kins, local mgr.): Haverly's Minstrels March 18
pleased good house. Funny Mr. Dooley 24.

WINCHESTER, THE AUDITORIUM (Harry L.
Wood, mgr.): Real Widow Brown March 23; good per-
formance and business.

WASHINGTON.

**WALLA WALLA, NEW WALLA WALLA THEA-
TRE** (Herley and McCabe, lessees; R. J. Nixon,
mgr.): Murry and Mack in A Night on Broadway
March 14; good house; co. good. Richard and Fringle
21. Blanche Walsh 24. Grand Opera House (Mrs. T. J.
Boyle, mgr.): The Game Keeper 14. Field's Minstrels
20. Charles K. Hanford 27.—ITEM: Owing to wreck
on the O. & N., the Murry and Mack co. did not
arrive until late 14; the performance commenced at
10 p. m. Notwithstanding this fact the co. gave a
very good performance.

SPOKANE, THEATRE (Dan L. Weaver, mgr.):
Anna Held in Mam'elle Napoleon March 18, 19; bril-
liant production; crowded. —**AUDITORIUM**
(Harry Hayward, mgr.): Harry O'More (local) 17;
creditable performance; large attendance.

NORTH YAKIMA, LARSON'S THEATRE (E.
Fountain, mgr.): The Raymond co. March 21-23. Ward
and Wade's Minstrels 24. Stetson's U. T. C. 29.
Rose Coghlan 31. Elks' Minstrels 4. Blanche Walsh
9. The Game Keeper 12.

TACOMA, LYCEUM (George Schroeder, mgr.):
Knut Erickson in The Man from Sweden March 13-
15; well received by good houses.—ITEM: Dean B.
Murray has resigned his position as manager of the Lyceum
and became the manager of a baseball team.

BELLINGHAM, BECK'S THEATRE (A. C. Sen-
ker, mgr.): Rose Cecilia Shaw Grand Opera co. March
17 in Bohemian Girl; good business; performance fair.

WEST VIRGINIA.

FARKERSBURG, CAMDEN THEATRE (W. E.
Kearney, mgr.): The Rivals March 19; excellent per-
formance; large attendance. —**AUDITORIUM**
(Harry Hayward, mgr.): Harry O'More (local) 17;
creditable performance; large attendance.

MUNTINGTON, THEATRE (M. E. Rice, owner
and mgr.): Paul Bevere March 18; show fair; business
satisfactory. Hello, Hello! 19. —**ALAMO**:
good business. Chinese Honeycomb 21; very satisfac-
tory co. and performance; receipts \$600. Hello, Hello,
Bill (return) 24. Alberta Gallatin in Ghosts 28. W. Va.
University Glee Club 29. Elks' Minstrels 15. The Mar-
phy 18. Lost River 21. Shipman Brothers' Othello
22. Paul Gilmore 29.

WHEELING, COURT THEATRE (E. B. Fran-
sen, mgr.): Adelaide Thurston in Polly Primrose
March 19; pleased audience. The Burgomaster
(return) 23; only fair business. Lewis Morrison 29.
Chinese Honeycomb 29.—**GRAND OPERA HOUSE**
(Charles A. Feinler, mgr.): Over Niagara Falls 17-19;
good business. Hello, Bill (return) 21-23; good busi-
ness. Katsenammer Kids 24-26. Through the Centre
of the Earth 28-30.

MORGANTOWN, SWISHER'S THEATRE (H. L.
Swisher, mgr.): Lyman Twiss March 18; fair co.;
poor house. Legally Dead 15; good co.; poor house.
The Beauty of the West 16. —**THEATRE** (Christy and Turner, mgrs.): Volunteer
Organist 4. Othello 16.—ITEM: Swisher's Theatre,
after 1, will be known as the Walnut Street Theatre,
and Christy and Turner as owners and managers.

CLARKSBURG, TRUMAN OPERA HOUSE
(B. A. Farland, mgr.): Elks' Tucker co.
March 14-19; poor performance; fair business. Plays:
Valley Farm. Among the Moonshiners. Among the
Sheras. Heart of New York. Ruined Life. A Crook's
Revenge. Mr. Jolly of Joliet 22 canceled. Chinese
Honeycomb 24. Fatal Wedding 29.

MARTINSBURG, CENTRAL OPERA HOUSE
(A. F. Lambert, mgr.): Culbasse, Chase and Weston's
Minstrels March 18; fair house; pleased. Haverly's
Minstrels 21; good business. —**GRAND OPERA**
(Charles A. Feinler, mgr.): Elks' Tucker co. March
14-19; poor performance; fair business. Plays:
Valley Farm. Among the Moonshiners. Among the
Sheras. Heart of New York. Ruined Life. A Crook's
Revenge. Mr. Jolly of Joliet 22 canceled. Chinese
Honeycomb 24. Fatal Wedding 29.

FAIRMONT, GRAND OPERA HOUSE (J. E.
Powell, mgr.): Mr. Jolly of Joliet March 19 canceled.
The Rivals 22 to light house; good co. Chinese Honey-
comb 25.

CHARLESTON, BURLEW OPERA HOUSE
(mgr.): Chinese Honeycomb March 22; S. R. O. Alberta
Gallatin in Ghosts 26. Wilbur Mack co. in repertoire
28-4 (except 29). Hearts of Oak 29. Kate Claxton 7.
GRAPTON, BRINKMAN OPERA HOUSE (H. O. U. S.
Charles Brinkman, mgr.): The Fatal Wedding March
20. Volunteer Organist 7. Harry Leighton in
Othello 13.

WESTON, CAMDEN OPERA HOUSE (George V.
Finster, mgr.): Lyman Twiss in At the Races March
21; good performance and business. Legally Dead
24.

WELLBURG, BARTH'S OPERA HOUSE (W.
F. Barth, mgr.): Colonial Picture co. (benefit friends)
March 23; good house. Fred High 29. The Little
Homestead 30.

BLUEFIELD, ELKS' OPERA HOUSE (S. H.
Joffee, mgr.): Elks' Minstrels March 21; S. R. O.; per-
formance good. Damon and Pythias 2.

WISCONSIN.

NEENAH, THEATRE (William C. Wing, mgr.):
Missouri Girl March 18; play fair; house fair. "Way
Down East 26.—ITEMS: Stage manager of Missouri
Girl had his hand badly burned by explosion of powder
in second act with William C. Wing in confinement to
his home by illness. During his absence his position is
being filled by Assistant Manager David Steinhauser.

MARINETTE, SCOTT OPERA HOUSE (D. J.
Rosen, mgr.): Gorton's Minstrels March 18; pleased
good house. David Harp 10; good house and per-
formance. Montana Outlaw 12; satisfied fair audi-
ence. Florence Stone 14; excellent production;
large house. Spotless Town 18; pleased good house.
The Missouri Girl 25.

RACINE, BELLE CITY OPERA HOUSE (C. J.
Feller, mgr.): Heart of Maryland March 13; fine per-
formance; business good. "Way Down East 19;
good production; capacity. Wedded and Parted 20;
fair performance and attendance. New England Folks
27. Stetson's U. T. C. 28.

ASHLAND, GRAND OPERA HOUSE (W. T.
Seeger, mgr.): Happy Hooligan March 19; S. R. O.;
audience delighted; appear again 21. Florence Stone
in The Resurrection 20; excellent performance to good
house. Brown's in Town 24. Girl of '76 28. Mid-
night Express 29.

JANESVILLE, MYERS' GRAND OPERA HOUSE
(Peter L. Myers, mgr.): E. H. Southern in The Proud
Prince March 18; splendid performance; full house
at advanced prices. Heart of Maryland 18; small au-
dience; pleased. The Kentucky Players 21-29. Er-
minda 33. Barlow's Minstrels 30.

SUPERIOR, GRAND OPERA HOUSE (C. A.
Marshall, mgr.): Paul Gilmore in The Mummy and the
Humming Bird March 16; fair business; great satisfac-
tion. Happy Hooligan 17; S. R. O. Florence Stone in
Resurrection 23. Brown's in Town 25. Side Tracked
28.

BELOIT, WILSON'S OPERA HOUSE (R. H. Wil-
son, mgr.): "Way Down East March 16; pleased S.
R. O. A. MILLER, Trans. 17; poor co. and house.
Uncle Josh Sprucey 21; fair house. Beloit College
Glee Club 28. Barlow Minstrels 29. Happy Hooligan
31. Indiana Folks 2. Jack Horner co. 4-9.

WATERTOWN, TURNER OPERA HOUSE (E.
A. Neuman, mgr.): "Way Down East March 20; excel-
lent co.; good house. Happy Hooligan 3. Winniegar

Brothers 10-17. William Owen 19. Happy Dumpty
27. Elmer Sisters May 1.

SHEBOYGAN, NEW OPERA HOUSE (W. H.
Stoddard, mgr.): David Harum March 17; capacity;
co. very good. Wedded and Parted 21; large audi-
ence. Stetson's U. T. C. 29. "Way Down East 3.
KENOSHA, RHOODE OPERA HOUSE (Joe
Rhode, mgr.): "Way Down East March 17; good busi-
ness; audience pleased. Brown's in Town 20; S. R.
O.; performance fair.

OSHKOSH, GRAND OPERA HOUSE (J. E. Wil-
liams, mgr.): David Harum March 18; crowded house;
audience pleased. Down Mobile 20; crowded house.
"Way Down East 25.

MADISON, FULLER OPERA HOUSE (Edward
M. Fuller, mgr.): David Harum March 19; delighted
packed house. Happy Hooligan 28. Frederick Ward
and Louis James 31.

WISCONSIN, GRAND OPERA HOUSE (Charles
Quinn, mgr.): U. T. C. March 20. A Midnight Ex-
press 2. Elks' Jubilee Singers 4. Frank Lary Stock
co. 5-9.

PORTAGE, OPERA HOUSE (A. H. Carnegie,
mgr.): "Way Down East March 22 opened house, after
being closed for some time for repairs, to packed and
well pleased audience.

**STEVENS POINT, NEW GRAND OPERA
HOUSE** (W. L. Brown, mgr.): Happy Hooligan March
28. Stetson's U. T. C. 7.

WAUSAU, GRAND OPERA HOUSE (J. E. Coon, mgr.): Wedded
and Parted March 25. Happy Hooligan 28.

WAUPACA, CITY OPERA HOUSE (Walter
Secor, mgr.): Stetson's U. T. C. March 20.

WYOMING.

RAWLINS, OPERA HOUSE (T. H. Frew, mgr.):
Our Goblins March 11; poor co. and business. Ten
Nights in a Bar Room 25. Richards and Fringle's
Minstrels 5. Noble Dramatic co. 11-15.

LARAMIE, OPERA HOUSE (H. R. Root, mgr.):
Circumstantial Evidence March 19; failed to appear.
That Hascal Pat (local) 17; good co.; good business.

CANADA.

LONDON, ONT., GRAND OPERA HOUSE (F. X.
Kormann, mgr.): Wilbur Opera co. closed March 15-18
to satisfactory business and pleased. Martin's U. T. C.
19; good satisfaction in capacity business at 10
performances. Summer's Minstrels 20-24 opened to
good attendance with The Lights of Gotham. An Ameri-
can Girl, East Lynne, Rip Van Winkle, True Irish
Hearts, Silver Star, The Two Orphans, The Two
Bonnie Brier Bush 31.

QUEBEC, QUE., AUDITORIUM THEATRE (A.
J. Small, prop.; J. T. Turton, mgr.): Zazel and Ver-
non March 14-16 drew good houses. Lovers' Lane 17-
19; pretty play that drew good business. —**THEATRE**
20-24; this jolly play and co. opened to
good house. Willis Musical Comedy co. 24-26. Only
a Son Girl 28-30. Martin's U. T. C. 31-2. Quinlan
March 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31. Superba 14-16.

OTTAWA, ONT., RUSSELL THEATRE (P. Gor-
man, mgr.): Peggy from Paris March 21, 22; large,
well pleased audience; performance excellent in every
respect. More Than Queens 23-25. The Show Girl 26,
27, 28, 29, 30, 31. Dockyard's Minstrels 1-4.
GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.):
Willis Comedy co. in Sweet Sixteen 21-23; good per-
formances; fair houses. The Governor's Son 24-26.

ST. JOHN, N. B., OPERA HOUSE (A. O. Skin-
ner, mgr.): W. R. Diller Stock co. in The Black
Mask March 15, 16. Young Mrs. Winthrop and
The Fire Patrol 18-21; business good; fine performance.
The Jilt 24-26. Father Mathew Dramatic Club (local)
gave two very creditable performances of the Irish
drama. More Sinned Against Than Sinning. 17; big
business.

WINNIPEG, MAN., THEATRE (C. P. Walker,
mgr.): Rose Coghlan March 16, 17; uninteresting; good
house. Harold Nelson co. 21-23. Rosemary 24-26.
The Burns 27. Roselle Knight 12, 13.—ITEM: F.
S. Sargent, of Northern State Bank, has sold the Opera
House at Grand Forks, N. D., to the Walker Theatre
Co. for \$25,000. It was built several years ago at cost
of \$90,000.

KINGSTON, ONT., GRAND OPERA HOUSE (W.
C. Martin, mgr.): Peggy from Paris March 21, 22. More
Than Queens 24. The Governor's Son 28. The Show
Girl 30. Miss Bob White 31. Earl of Pawmicket 1.
The Silver Shroud 7. Bonnie Brier Bush 12. Under
Southern Skies 14. Chicago Orchestra 15. The Sign
of the Cross 16. Foxy Grandpa 20.

**BRANTFORD, ONT., STRATFORD OPERA
HOUSE** (F. C. Johnson, mgr.): Shamrock and the Rose
March 16, 17; good house; fine performance. Pat-
ten and Perry from Kerry 22; good house; fair
performance. Night Before Christmas 24. Sign of
the Cross 25.

HALIFAX, N. S., ACADEMY OF MUSIC (J. D.
Medford, mgr.): St. Mary's Dramatic Class in Arden-
ville March 14, 15; big business. Halifax Ladies' Trio
18; fair house. George F. Hall 24. Jere McAuliffe co.
4. Mme. Nordica 8.

ST. THOMAS, NEW GRAND OPERA HOUSE
(George Stacy, mgr.): U. T. C. March 18; large house;
—**NEW INDEPENDENT OPERA HOUSE** (J. D. Duns-
combe, mgr.): Kerry Gow (local) 17; S. R. O. Jerry
from Kerry 18; good show; large business.

SHERBROOKE, QUE., CLEMENT THEATRE
(K. Mortimer, mgr.): Zazel Comedians March 18, 19;
fair business; mediocre show. Lovers' Lane 21, 22;
excellent co.; small houses.

**ST. CATHARINES, ONT., GRAND OPERA
HOUSE** (C. H. Wilson, mgr.): American Vitagraph
co. March 18, 19; good business. Aubrey Stock co.
21-23. Summer's Minstrels 24.

WOODSTOCK, ONT., OPERA HOUSE (Charles
A. Pyne, mgr.): Wilbur Opera co. in The Mascotte
and Chimes of Normandy March 19; fair performance
and business. J. H. Stoddard 2.

**BELLEVEILLE, ONT., CARMAN OPERA
HOUSE** (S. C. Carman, mgr.): More Than Queens
March 22;

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